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Spring 1975

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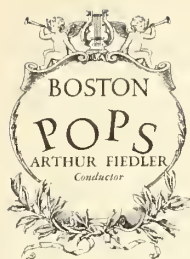
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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

NINETIETH SEASON 1975

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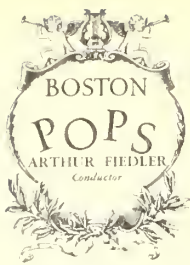
The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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ARTHUR FIEDLER Conductor

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NINETIETH SEASON 1975

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecyllia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

Ann Hobson

guitar

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piano

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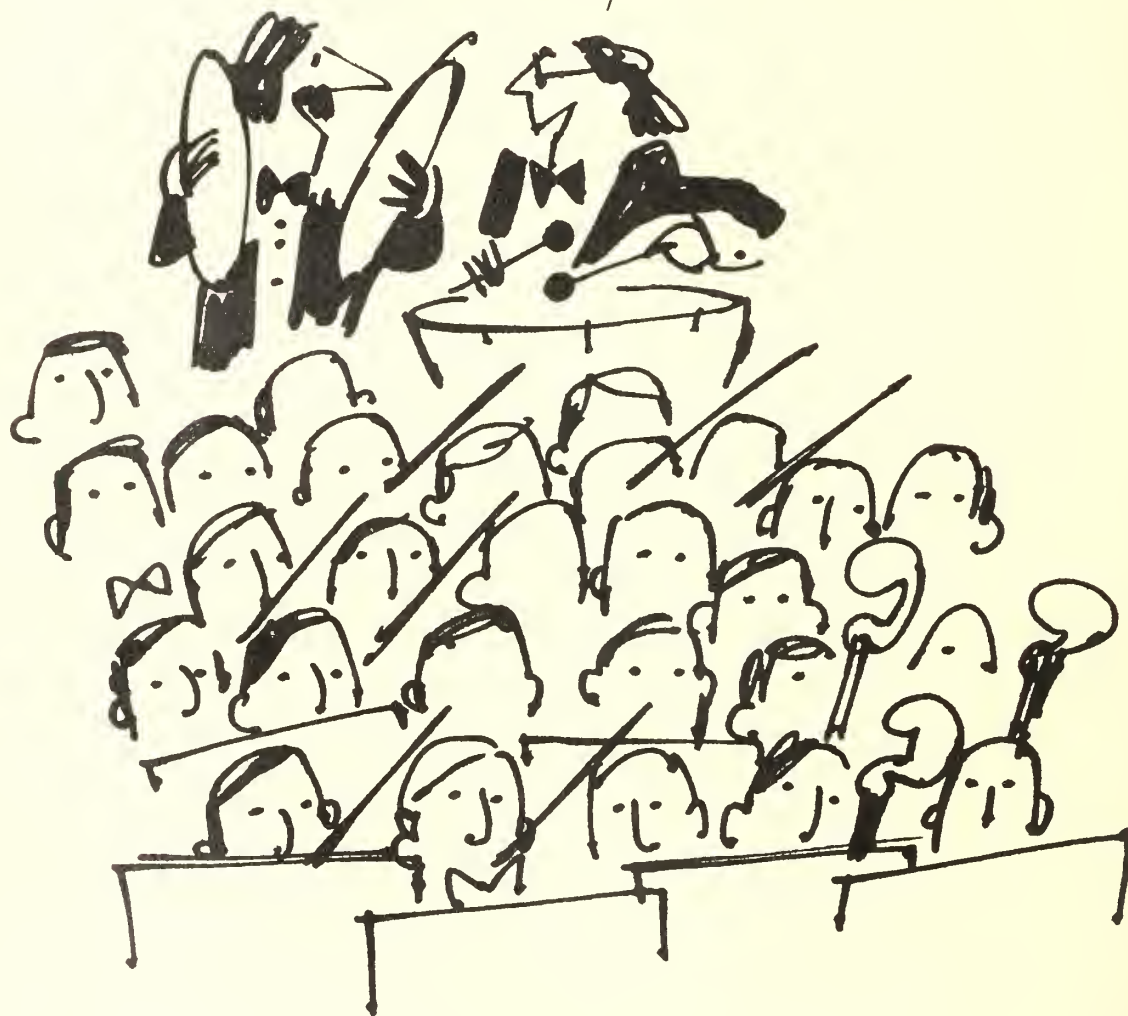
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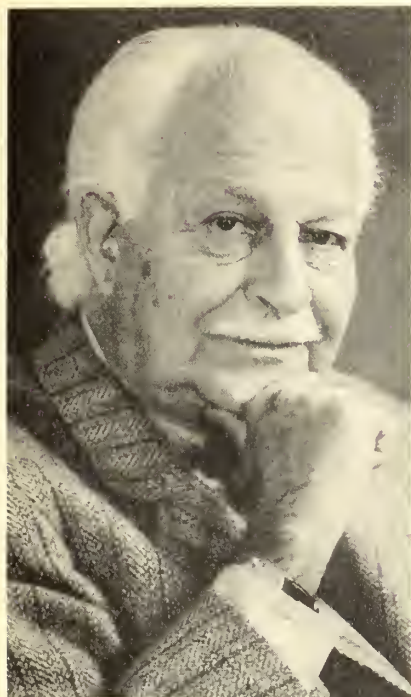
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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.

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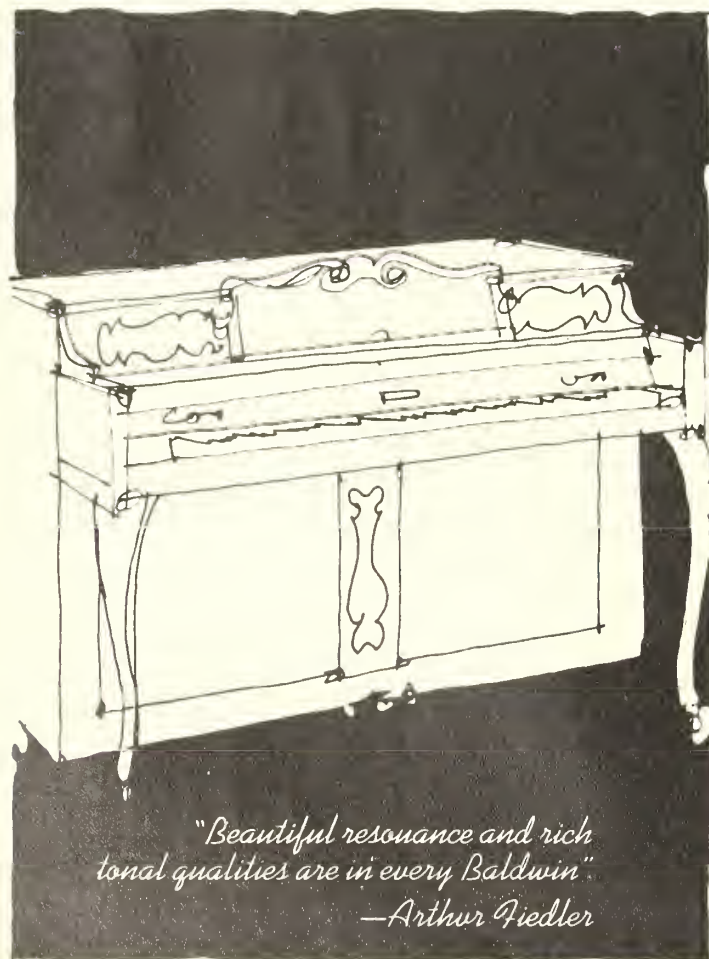
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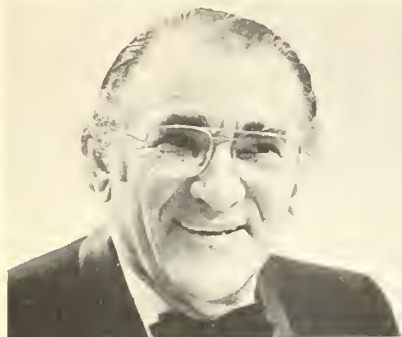
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule fur Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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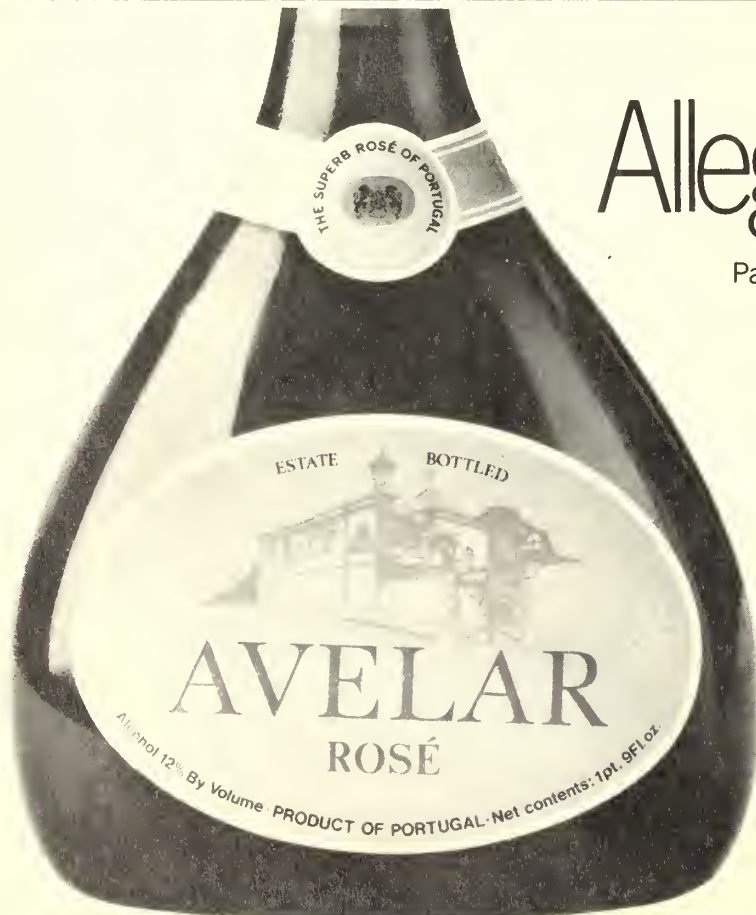
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THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertoire has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



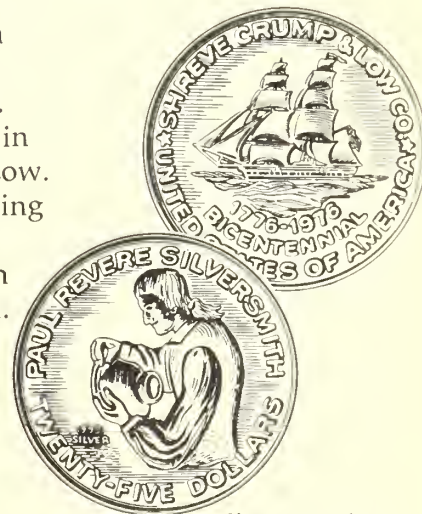
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HARRY ELLIS DICKSON *Assistant Conductor*

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ARTHUR FIEDLER *Conductor*

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Some Enchanted Evening *Beverly Morgan & James Maddalena*

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Climb Every Mountain *Beverly Morgan*
The Sound of Music *Elizabeth Parcells*

OKLAHOMA!

Oh, What a Beautiful Morning *Scott MacAllister*
Oklahoma! *Entire Ensemble*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

ELIZABETH PARCELLS, a native of Grosse Pointe, Michigan, is a graduate of Interlochen Arts Academy and of the New England Conservatory of Music. She has performed with the New England Conservatory Chorus under Lorna Cooke de Varon and with the Collegium Musicum under Daniel Pinkham. A regular soloist at King's Chapel, she also appears with the New England Conservatory Opera Theater and with the Handel and Haydn Society. Miss Parcells recently was second place winner of the New England Regional Metropolitan Opera Auditions. She is currently a master's student at the New England Conservatory, studying with Mark Pearson.

BEVERLY MORGAN, who received her Bachelor of Music Degree from the New England Conservatory, will receive her Masters there in June. She has performed as soloist with both of the Conservatory orchestras and has frequently appeared with the New England Conservatory Opera Theatre. Last summer she was a vocal fellow at the Berkshire Music Center where she was awarded the Benjamin H. Delson Prize for her participation in the Fromm Festival.

SCOTT MacALLISTER, a graduate of the University of Idaho, attends the New England Conservatory of Music where his teachers include Gladys Miller and Mark Pearson. At the Conservatory he has appeared in *L'Heure espagnole*, *Albert Herring* and *Così fan Tutte*. Recipient of the Martin Riskin Award by the Concert Artists Guild in New York, Scott MacAllister was soloist with the *Musica Viva*, directed by Richard Pittman, in the world première of T.J. Anderson's *Beyond Silence*.

JAMES MADDALENA, who is in his third year at the New England Conservatory of Music, is a student of Bernard Barbeau. He has appeared with the New England Chamber Opera Group and with the Brockton Symphony and Opera Society. During the Conservatory's European tour last summer, he was soloist at the Mayamet Bach Festival in southern France.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded twelve years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance.' Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

THE TANGLEWOOD FESTIVAL CHORUS, sponsored under the joint auspices of the Berkshire Music Center and Boston University, was formed in 1970. John Oliver, who is director of choral and vocal activities for Tanglewood, a member of the faculty of MIT, and director of the MIT Glee Club and Choral Society, has been director of the Festival Chorus since its foundation. Members of the chorus, who come from the Greater Boston area and from all walks of life, rehearse throughout the year. They made their debut in 1970 at Symphony Hall in a performance of Beethoven's Ninth Symphony, conducted by Leonard Bernstein, and have since taken part in performances directed by William Steinberg, Seiji Ozawa, Eugene Ormandy, Colin Davis, Arthur Fiedler and Michael Tilson Thomas. Among the many works they have sung are Mahler's Symphony No. 8, Berlioz' *Grande messe des morts* and *La Damnation de Faust*, Haydn's *The Seasons* and *The Creation*, and Verdi's Requiem. This past summer their performances included Haydn's *Lord Nelson Mass*, Tchaikovsky's *Eugene Onegin* and Schoenberg's *Gurrelieder*.



LATEST RECORDINGS BY ARTHUR FIEDLER & THE BOSTON POPS

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highlighting

The Entertainer; Sugar Cane Rag; The Easy Winners; Maple Leaf Rag; Alexander's Ragtime Band; 12th Street Rag; Tiger Rag

YOU WILL BE MY MUSIC

highlighting

Sing; Sesame Street Theme; Bein' Green; Winners; Lucky Star; Picking Up After; ABC-DEF-GHI; You Will Be My Music

on



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GREATEST HITS OF THE 60s, VOL. II

highlighting

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highlighting

The Way We Were; Rose Garden; Time in a Bottle; The Most Beautiful Girl; Killing Me Softly with His Song; Joy to the World

THE GREATEST HIT SONGS FROM THE SPECIAL TV OFFERS, VOL. I

highlighting

Moon River, Embraceable You; These Foolish Things; Moonlight Serenade; The Man I Love; Reverie; Love is a Many-Splendored Thing; Lara's Theme.

THE GREATEST HIT SONGS FROM THE SPECIAL TV OFFERS VOL. II

highlighting

Everything is Beautiful; Help Me Make It Through the Night; High Noon; Galveston; San Antonio Rose

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highlighting

Hello, Dolly!; Tom Jones; Gigi; Days of Wine and Roses; The Longest Day; A Hard Day's Night

on



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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SECOND PROGRAM

Wednesday Evening April 30 1975 at 8.30

ARTHUR FIEDLER *Conductor*

*Sambre et Meuse, March

*Overture to 'Mignon'

*Meditation, from 'Thais'

EMANUEL BOROK *solo violin*

*Suite from 'Gaité Parisienne'

Overture—Allegro brillante—Polka—

Galop—Valse—March—Can-Can—Finale

Piano Concerto in A minor op. 16

Allegro moderato

Adagio

Allegro marcato

MYRON ROMANUL

DEAN JUNIOR COLLEGE GLEE CLUB

Lawry Reid *Conductor*

Ruth Rice *Accompanist*

The Last Words of David
Battle Hymn of the Republic

Thompson
Steffe

Selection from 'No, No, Nanette'

Introduction—I Want to be Happy—

Too Many Rings around Rosie—Tea for

Two—Waiting for You—You Can Dance

with Any Girl at All—No, No, Nanette

†The Entertainer, from 'The Sting'

*Mack the Knife, from 'The Threepenny Opera'

Among those present: The French Library;

Dean Junior College; Hub Bankers Association

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



EMANUEL BOROK, concertmaster of the Boston Pops Orchestra and assistant concertmaster of the Boston Symphony, was born in Russia in 1944. He received his early musical education at the Darzinja Music School in Riga. In 1959 he went to Moscow where he studied at the Gnessins Music School and later the Gnessins Institute, with Michael Garlitzky. During this time Emanuel Borok played with the Moscow Chamber Orchestra under Rudolph Barshay. He was also prize winner of two competitions held in Moscow: second prize in the Violin competition of the Russian Soviet Republic, and fourth prize in the Violin Competition of the Soviet Union. In 1969 he graduated from the Institute, and joined the Orchestra of the Bolshoi Theatre. One year later he was successful in winning the competition for assistant concertmaster of the Moscow Philharmonic Orchestra, conducted by Kiril Kondrashin. At this time he also became a member of the Moscow Philharmonic String Quartet. In 1973 Emanuel Borok left Russia in order to immigrate to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra.

MYRON ROMANUL, born in Baltimore in 1954, studied piano with Leo Litwin and with Theodore Lettvin at the New England Conservatory. At eleven he made his debut as soloist with members of the Boston Symphony Orchestra after winning the Harry Dubbs Memorial Award as its youngest competitor. Since then he has appeared frequently as soloist with the Boston Pops and the Youth Concerts here at Symphony Hall, with the Esplanade Orchestra, and with the Symphony Orchestras of Dallas, Birmingham and Indianapolis. Myron Romanul is active as a chamber music player and, together with his three brothers, has formed the Romanul Quartet which gives recitals in the Boston area. In addition he is pianist of the New England Conservatory Ragtime Ensemble, and is featured on Angel's Grammy Award winning record *Scott Joplin: Red Back Book*.

[See page 15 for biography]

HARRIET SHIRVAN, a native of New York, made her debut at the age of seven in a concert broadcast by NBC from coast to coast. At the age of ten, she began her studies with Isabelle Vengerova at Philadelphia's Curtis Institute



which she entered without an audition, a distinction reserved for few. As winner of a New York Philharmonic contest when she was fourteen, she appeared as soloist with that orchestra in Carnegie Hall. Miss Shirvan is a recipient of the Kosciusko Foundation Chopin Prize. She has appeared throughout the United States in concert and as soloist with symphony orchestras, and is pianist of the Musical Arts Trio. She recently moved to the Boston area, where she teaches privately. This winter Miss Shirvan appeared as assisting artist in concert with Joseph Silverstein, concertmaster of the Boston Symphony Orchestra.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRD PROGRAM

Thursday Evening May 1 1975 at 8.30

HARRY ELLIS DICKSON *Conductor*

BOWDOIN COLLEGE NIGHT

Calling All Workers, March

Coates

*Overture to 'La Belle Hélène'

Offenbach

*Meditation, from 'Thais'

Massenet

EMANUEL BOROK *solo violin*

*Roumanian Rhapsody No. 1
in A Major op. 11

Enesco

Piano Concerto No. 2
in C minor op. 18

Rachmaninoff

Moderato
Adagio sostenuto
Allegro scherzando

HARRIET SHIRVAN

THE MEDDIEBEMPSTERS

Mood Indigo

arr. Hays '61

Sal, Nell & Sue

arr. Hays '61

Where Is Love

arr. Sherman '74

House of Blue Lights

Traditional

*Selections from 'Oklahoma!'

Rodgers

The Farmer and the Cowman—Oklahoma!—

People Will Say We're in Love—Out of

My Dreams—Oh, What a Beautiful

Morning—Pore Jud Is Daid—The Surrey

With the Fringe on the Top—Many a New

Day—Kansas City—Farmer Dance—I Cain't Say No

*Cabaret

Kander

Bowdoin College Medley

Beneath the Pines—Forward the White—

Bowdoin Beata

*Among those present: St Mary's Guild of
Foxboro; Triple F Guild of Beverly;
William Lyon McKinsey Intercollegiate
Institute*

BALDWIN PIANO

POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FOURTH PROGRAM

Friday Evening May 2 1975 at 8.30

ARTHUR FIEDLER *Conductor*

20th ANNIVERSARY OF WGBH-TV

*Rákóczi March, from 'The Damnation of Faust' *Berlioz*

*Overture to 'Die Fledermaus' *Strauss*

*Meditation, from 'Thaïs' *Massenet*
EMANUEL BOROK *violin solo*

Berlin Bouquet *arr. Mason*
Say It with Music—Blue Skies—A
Pretty Girl Is Like a Melody—
Always—Alexander's Ragtime Band

Presenting ETHEL MERMAN

Eric Knight *accompanist*

Merman Medley
Doin' What Comes Natur'ly *Berlin*
(Annie Get Your Gun, 1946)
Hostess with the Mostes' on the Ball *Berlin*
(Call Me Madam, 1950)
I Got the Sun in the Morning *Berlin*
(Annie Get Your Gun, 1946)
Life Is Just a Bowl of Cherries *Brown-Henderson*
(George White's Scandals, 1931)
I Got Rhythm (Girl Crazy, 1930) *Gershwin*
You're an Old Smoothie *De Sylva-Whiting-Brown*
(Take a Chance, 1932)
Let's Be Buddies (Panama Hattie, 1940) *Porter*
Anything Goes (Anything Goes, 1934) *Porter*
It's D'Lovely (Red, Not and Blue, 1936) *Porter*
Small World (Gypsy, 1959) *Styne*
Gypsy (Gypsy, 1959) *Styne*
Everything's Coming Up Roses (Gypsy, 1959) *Styne*

*Mack the Knife, from 'The Threepenny Opera' *Weill*

† *Richard Rodgers Waltzes *arr. Anderson*
Lover—Falling in Love with Love—
Oh, What a Beautiful Morning—
It's a Grand Night for Singing

Pops Plays PBS *arr. Hayman*
Masterpiece Theater—Upstairs, Downstairs—Lord
Peter Wimsey—Making Things Grow—Sesame Street—
The French Chef—Zoom—The Electric Company—
Evening at Pops Waltz—PBS Signature

† *The Stars and Stripes Forever, March *Sousa*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

EMANUEL BOROK

[See page 15 for biography]



MISS ETHEL MERMAN, the First Lady of the American Musical Theater, began her singing career at the age of five at church socials in her native Astoria, part of New York's borough of Queens. Some years later Vinton Freedley heard her sing at the Brooklyn Paramount Theatre and got the idea to introduce her to George Gershwin. With 'I Got Rhythm' she made her Broadway debut and became a star. Following *Girl Crazy*, she scored in *George White's Scandals*, *Take A Chance*, *Anything Goes*, *Red Hot and Blue*, *Stars in Your Eyes*, *Du Barry Was A Lady*, *Panama Hattie*, *Something for the Boys*, *Annie Get Your Gun*, *Call Me Madam*, *Happy Hunting*, *Gypsy* and *Hello, Dolly!* She has sung and immortalized the songs of America's greatest song writers—Cole Porter, Irving Berlin, Vincent Youmans and others—appearing in over six thousand Broadway performances of their shows. Her movie appearances are equally triumphant, with *Call Me Madam*, *There's No Business Like Show Business* and *It's a Mad, Mad, Mad, Mad World* among the favorites. Miss Merman has never taken a singing lesson. She just sings the way she wants to. But Gershwin, Porter and Berlin have rated her as the greatest singer of her time.

ERIC KNIGHT, composer and arranger, received his Masters Degree in Music from Columbia University. For the past ten years he has been music director for Ethel Merman and for the past five years, arranger for both Arthur Fiedler and the Boston Pops.

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.



SISTER MARGARET W. MCCARTHY studied piano with William Harms during her undergraduate years at Manhattanville College. She holds a doctorate in music from Boston University where she studied piano with Leon Tumarkin. At the present time Sister McCarthy is head of the Music Department at Regis College in Weston.



ELIZABETH POULO is a graduate of Skidmore College, and the New England Conservatory, where she studied with Miklos Schwalb. Alfred Brendel and Bela Boszormenyi-Nagy were also among her teachers. Miss Poulo has taught piano at the New England Conservatory of Music in Wellesley and at the All-Newton Music School. She was a member of the music faculty at Bridgewater State College, and is presently teaching piano at Regis College.

THIS EVENING'S CONCERT IS BEING BROADCAST LIVE. THE AUDIENCE WOULD HELP GREATLY BY BEING REASONABLY QUIET WHILE THE CONDUCTOR IS ON THE PODIUM.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Conductor*

FIFTH PROGRAM

Saturday Evening May 3 1975 at 8.30

ARTHUR FIEDLER *Conductor*

REGIS COLLEGE NIGHT

*Procession of Bacchus, from 'Sylvia' *Delibes*

Overture, 'The Roman Carnival' *Berlioz*

*Fantasia on 'Greensleeves' *Vaughan Williams*

*España, Rhapsody *Chabrier*

*Gypsy Dance, from 'Carmen' *Bizet*

Concerto for Two Pianos in D minor *Poulenc*

Allegro ma non troppo

Larghetto

Finale: Allegro molto

SISTER MARGARET W. MCCARTHY

ELIZABETH POULO

REGIS COLLEGE GLEE CLUB
Joseph Di Domenico *Director*
Lillian Prucnal '78 *Accompanist*

Pavane *Vené*
Medley from 'South Pacific' *Rodgers*
Bali H'ai—A Wonderful Guy—
Younger than Springtime—
Some Enchanted Evening

REGIS ALMA MATER

*Selection from 'Camelot' *Loewe*
I Wonder What the King Is Doing
Tonight—Parade—The Simple Joys of
Maidenhood—Camelot—If Ever I Would
Leave You—Fie on Goodness—How to
Handle a Woman—The Lusty Month of
May—Guinevere

*Lara's Theme, from 'Dr Zhivago' *Jarre*

*Boogie Woogie Bugle Boy *Raye-Prince*

Among those present: Lesley College; Melrose-Wakefield Branch of the American Association of University Women; Stonehill College; Methodist Church in Westboro; Community Methodist Church in Wayland; Sisters of St Joseph in Brighton

BALDWIN PIANO
POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SIXTH PROGRAM

Sunday Evening May 4 1975 at 7.30

ARTHUR FIEDLER *Conductor*

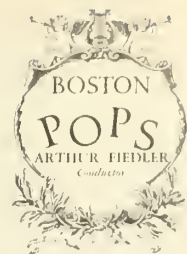
WELLESLEY COLLEGE NIGHT

with guest artist

BOB HOPE

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- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
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The Big 33 oz. Bottle
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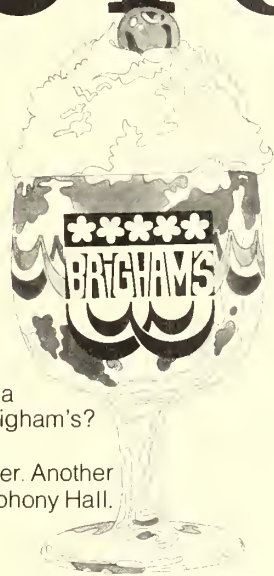


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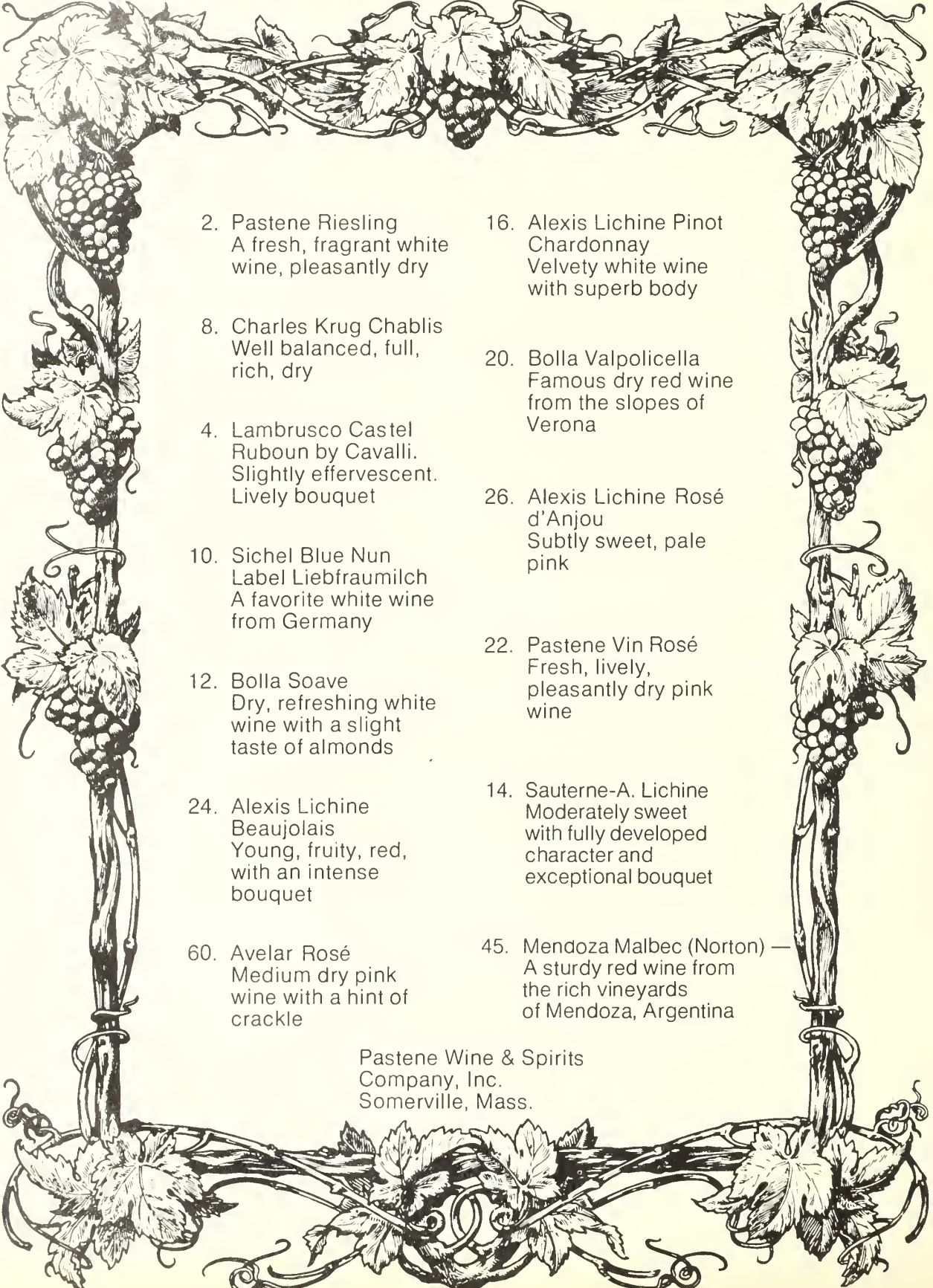
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6	*Gancia Asti Spumante.....	9.00		RED WINES			
7	Great Western Sparkling Burgundy.....	8.00	4.50	4	*Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
28	*Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00		20	*Bolla Valpolicella.....	5.50	3.50
30	*Taittinger Brut La Française Champagne.....	17.00	8.50	24	*Beaujolais (A. Lichine).....	5.50	3.50
51	*François, Blanc de Blanc, Monopole, Vintage.....	8.00		40	*Beaujolais Villages, Vintage (Louis Jadot).....	6.50	4.00
52	*François, Cold Duck.....	6.00		41	Souverain Burgundy.....	6.50	
17	Champagne Cocktail for Two....	3.00		42	*Cabernet Sauvignon (Ginestet)	6.50	4.00
WHITE WINES				43	Souverain Zinfandel.....	6.50	
2	Pastene Riesling.....	3.50		44	*DeLuze Claret.....	4.50	
8	C. Krug Chablis.....	4.50	3.00	45	*Mendoza Malbec (Norton).....	4.50	
10	*Sichel Liebfraumilch Superior, Blue Nun.....	6.50	4.00	46	*Chateauneuf du Pape, Domaine de la Solitude.....	8.50	5.00
12	*Bolla Soave.....	5.50	3.50	48	*Mazzoni Lambrusco.....	4.50	
14	*Sauternes (A. Lichine).....	5.50		55	*Sangria (The Bull).....	3.50	
16	*Pinot Chardonnay (A. Lichine).....	5.50		ROSÉ WINES			
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The Pops Menu

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Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and Swiss Cheese.....	2.00	Swiss Cheese.....	1.00

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.

Camembert.....	.85
La Vache Qui Rit (Gruyère).....	.85
Gourmandise au Kirsch.....	.85
Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits (Jacob of Dublin).....	.50	Dobosch Torte (7 layers).....	.75
		Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50	Spanish Peanuts.....	.45
Extra Fine Cashews.....	.95	Mixed Nuts with Peanuts...	.75
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			1.15

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Chocolate Thin Mints.....	1.85	Chocolates.....	.40
Butter Creams.....	2.50	Jelly Gems, assorted.....	1.95
Miniatures — 11 oz.....	3.35	Pepp.-Wtg.-Coffee Patties.....	1.25
		French Drops — Hard Candies	.50

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Vanilla, Chocolate, Strawberry, Coffee.....	.60
Sundaes: Chocolate, Strawberry, Cherry, Pineapple....	.90

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Pops Punch, Glass.....	.60	Coca-Cola.....	.35
Pops Punch, Pitcher.....	2.25	Martinelli's Sparkling Cider	
Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz.....	.35		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot.....	.35	Hot Tea, Darjeeling.....	.35
Iced Coffee.....	.40	Iced Tea.....	.40

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mei-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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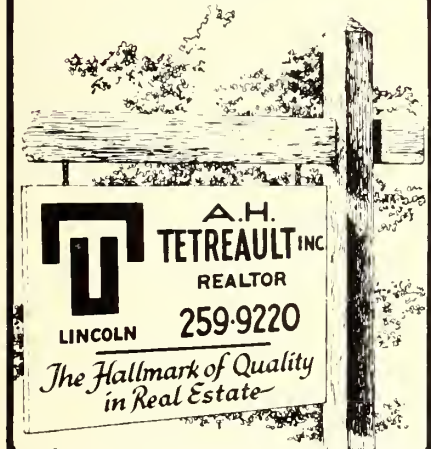
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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

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Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

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The Saturday evening concerts will be broadcast live by:
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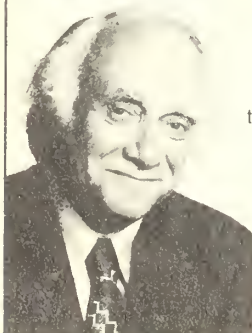
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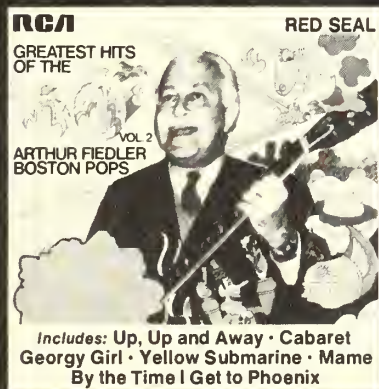
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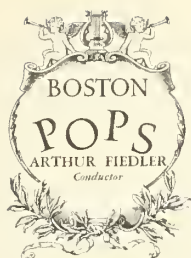
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ARTHUR FIEDLER **Conductor**

HARRY ELLIS DICKSON **Assistant Conductor**

NINETIETH SEASON 1975

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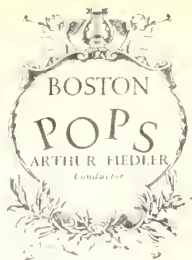
The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Sherment
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E > clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

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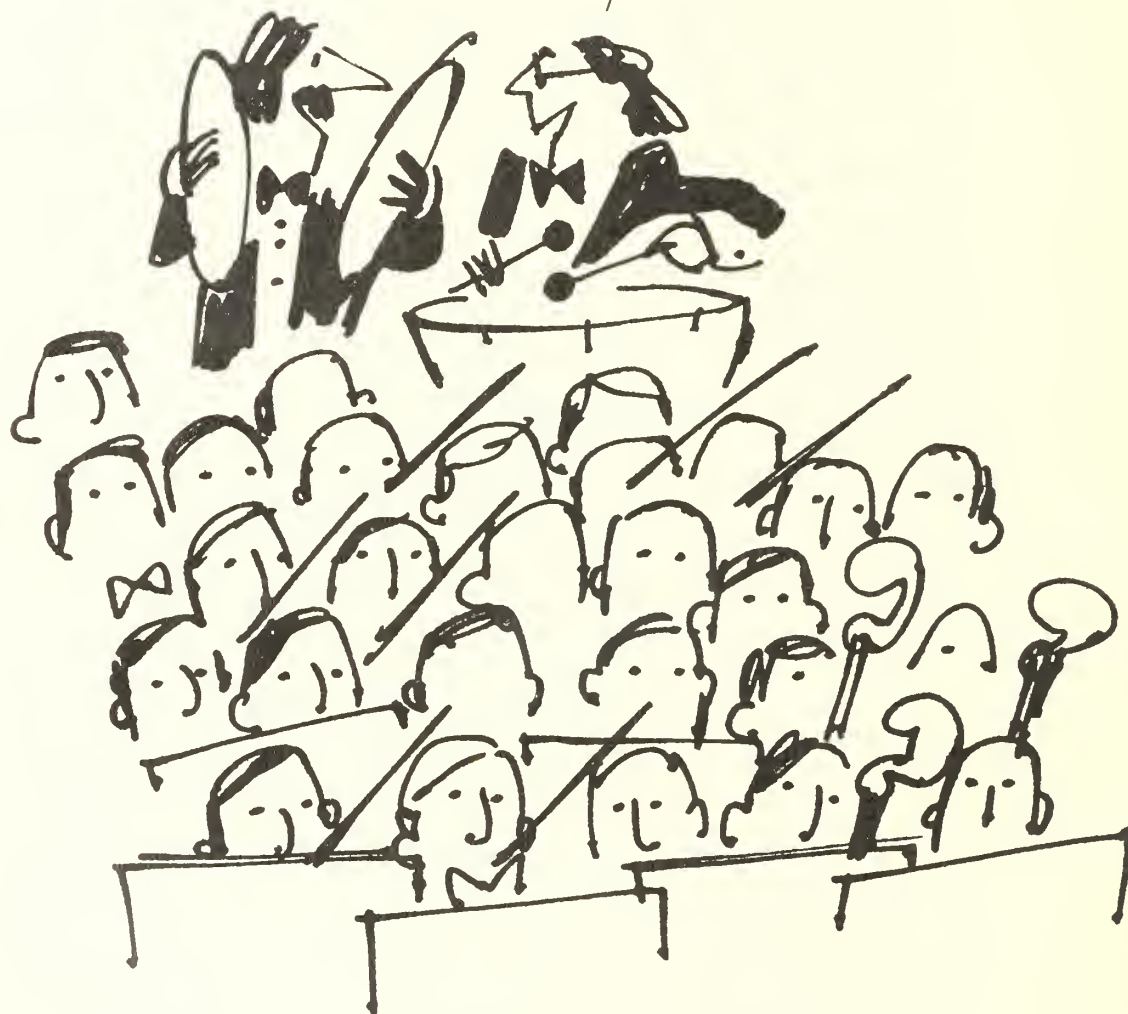
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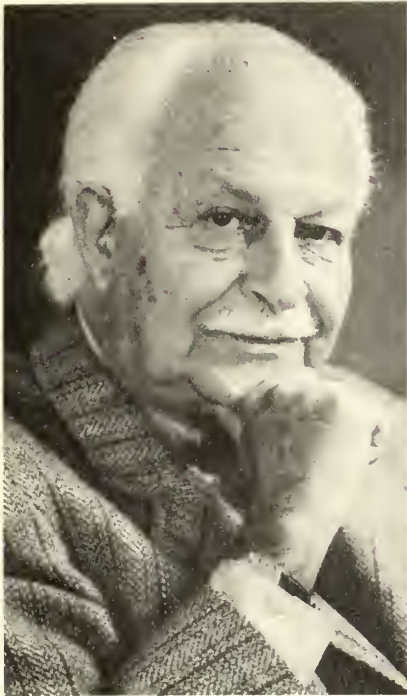
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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.

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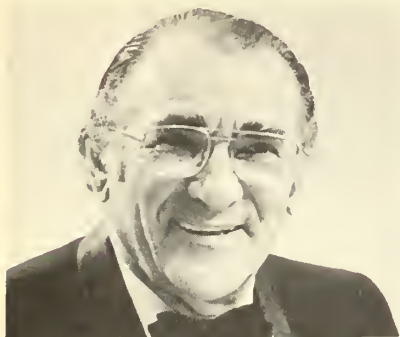
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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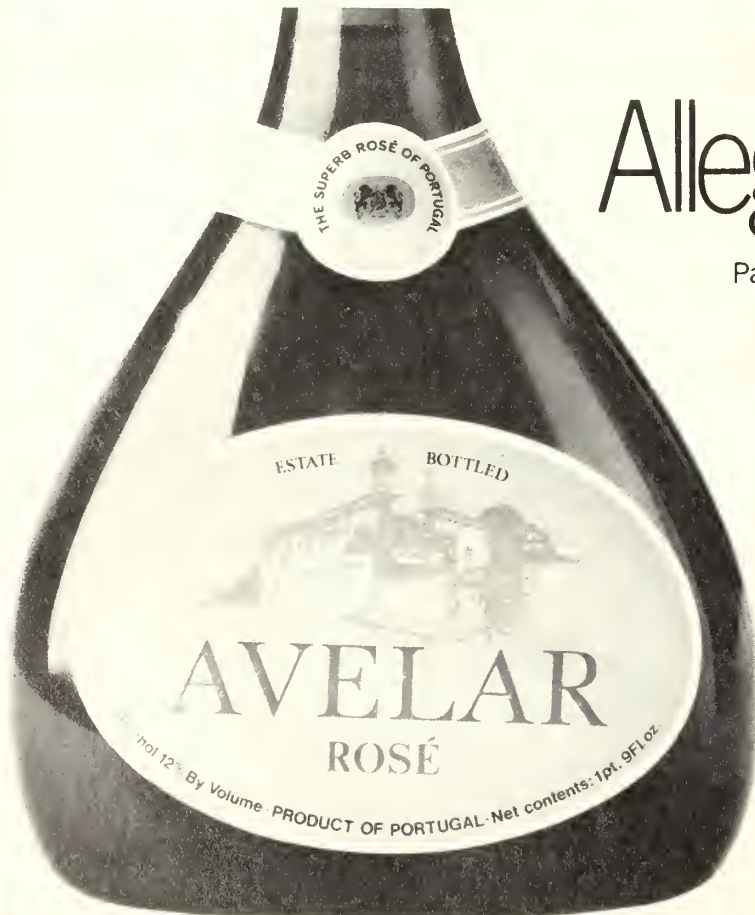
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THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertoire has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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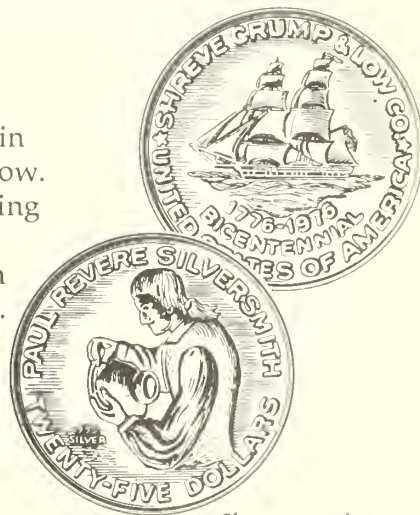
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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SEVENTH PROGRAM

Monday Evening May 5 1975 at 8.30

HARRY ELLIS DICKSON *Conductor*



*Strike Up the Band *Gershwin-Green*

*Overture to 'The Merry Wives of Windsor' *Nicolai*

†*Clair de lune *Debussy*

*Capriccio Espagnol *Rimsky-Korsakoff*
Alborada—Variations—Alborada—
Gypsy Scene—Fandango of the Asturias

Profile, for Three Trombones and Orchestra *Koeper*
Praeludium—Paradie—Pantomime—Pirouettes

RONALD BARRON, PAUL GAY, GORDON HALLBERG
solo trombones

*Waltzes from 'Der Rosenkavalier' *R. Strauss*

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O bone Jesu

Adoramus te

Charlottown

Everytime I Feel *arr. Bryan*

the Spirit *arr. Dawson*

Selection from 'No, No, Nanette' *Youmans*

Introduction—I Want to be Happy—

Too Many Rings Around Rosie—Tea for

Two—Waiting for You—You Can Dance with

Any Girl at All—No, No, Nanette

†I'd Like to Teach *Backer-Davis-Cook-Greenaway*
the World to Sing

†Twelfth Street Rag *Bowman*

*Among those present: Wheelock College; Wheaton
College; St Timothy's Sodality in Norwood;
Proctor Academy*

BALDWIN PIANO

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RONALD BARRON, PAUL GAY and GORDON HALLBERG compose the trombone section of the Boston Pops Orchestra. Ronald Barron, center in photo, a member of the Boston Symphony and principal trombone for Pops, is on the faculties of Boston University and the Boston Conservatory of Music. In 1974 he won the highest prize awarded in trombone (2nd prize) at the Munich International Competition. Paul Gay, left in photo, has played with the Boston Symphony and is the principal trombone for the Boston Ballet and the Boston Opera. He teaches at Lowell State University. Gordon Hallberg, right in photo, has played with the United States Marine Band and the Florida Symphony. A member of the Boston Symphony as well as the Boston Pops, he is presently teaching at Boston University. The trio has performed *Profile* with the Boston Pops as well as with other orchestras throughout New England. The work has become widely known in Europe through German radio performances and broadcasts, and in the United States through the efforts of the trio.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded twelve years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance.' Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).



SUZANNE SOBOL, a junior at Smith College, was the recipient of the Eastern U.S. Divisional Award in the Baldwin Keyboard Achievement Competition in both 1968 and 1969. She has performed as soloist with the Wilkes Barre Philharmonic, the Scranton Philharmonic, and in October of 1974 with the Baltimore Symphony. Miss Sobol has given recitals at Smith College, Harvard University, Amherst College, the Peabody Conservatory and Kings College, as well as recitals in Switzerland, Germany and Austria. She has received the composers' praise for her performances of the contemporary works of Alvin Etler and Ronald Perera. At the present time, she is studying piano with Lory Wallfisch.



AMY ROSENTHAL, a senior at Smith College, has studied with Gretchen d'Armand and Adrienne Auerswald. She has given a number of solo recitals at Smith, and last summer toured Europe as soloist with the Smith College Chamber Players. Miss Rosenthal has appeared professionally at several nightclubs in the Berkshire area and has performed at a number of summer stock theaters, among them the Lake Placid Playhouse in Lake Placid, New York and the Lion Share Theatre Company in Amherst.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

EIGHTH PROGRAM

Tuesday Evening May 6 1975 at 8.30

ARTHUR FIEDLER *Conductor*

SMITH COLLEGE NIGHT

*Amparito Roca, Spanish March	<i>Texidor</i>
Jubilee Overture	<i>Weber</i>
Panis Angelicus	<i>Franck</i>
*Suite from 'Gayne'	<i>Khachaturian</i>
Dance of the Rose Maidens—	
Lullaby—Sabre Dance	
<hr/>	
Piano Concerto No. 2 in B flat	<i>Beethoven</i>
Major op. 19	
Allegro con brio	
Adagio	
Rondo: Molto allegro	
SUZANNE SOBOL, '76	

SMITH ALMA MATER

*Voice of Spring, Waltzes	<i>Strauss</i>
Hello, Young Lovers, from 'The King and I'	<i>Rodgers</i>
Theme from 'Love Story'	<i>Lai</i>
AMY ROSENTHAL, '75	
*The Entertainer, from 'The Sting'	<i>Joplin</i>

Among those present: Revere Lions Club; Thomas B. Pollard School PTA; Church of the Good Shepherd Kupples Club in Dedham; Edgartown Council on Aging

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

NINTH PROGRAM

Wednesday Evening May 7 1975 at 8.30

ARTHUR FIEDLER *Conductor*

Overture to 'The Barber of Seville'

Rossini

Largo al factotum, from
'The Barber of Seville'

Rossini

ROBERT MERRILL

*Barcarolle, from 'Tales of Hoffman'

Offenbach

Ah, fors è lui; Sempre libera,
from 'La Traviata', Act I

Verdi

ROBERTA PETERS

Prelude to Act I, from 'La Traviata'

Verdi

Pura siccome un angelo, from
'La Traviata', Act II

Verdi

MISS PETERS and MR MERRILL

*Selection from 'Kiss Me Kate'
Another Op'nin', Another Show—
Wonderbar—So in Love—Always
True to You in My Fashion

Porter

ROBERTA PETERS and ROBERT MERRILL

Summertime, from 'Porgy and Bess'

Gershwin

I Got Plenty o' Nuttin', from
'Porgy and Bess'

Gershwin

It's a Grand Night for Singing,
from 'State Fair'

Rodgers

You'll Never Walk Alone, from
'Carousel'

Rodgers

You are Love, from 'Show Boat'

Kern

On the Esplanade, from 'Bostonia' Suite

Brown

*Waltz from Act I, 'Swan Lake'

Tchaikovsky

†*Selection from 'Fiddler on the Roof'
Fiddler on the Roof—Matchmaker,
Matchmaker—Far from the Home I
Love—Miracle of Miracles—Sunrise,
Sunset—Anatevka—To Life

Bock

*Boogie Woogie Bugle Boy

Raye-Prince

*Among those present: Friends of the Deaconess Hospital;
Katharine Gibbs School; Chamberlain School of Retailing;
Executives Club of the Greater Boston Chamber of Com-
merce; Bartlett High School Concert Band; First Congrega-
tional Church in Methuen; Newton College; St Raphael's Par-
ish in Medford; Milton Senior Citizens' Club*

BALDWIN PIANO

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ROBERTA PETERS, who made her debut at the Metropolitan Opera in 1956, has been internationally acclaimed, and has sung in the world's most prestigious music centers, among them the Royal Opera House, Covent Garden, the Salzburg Festival and the Vienna State Opera. She has toured throughout the United States as well as in the USSR, where in May 1972 she was presented with the Bolshoi Medal, becoming the first American-born artist to receive the honor. Miss Peters' many roles include the Queen of the Night in *The Magic Flute*, Lucia in *Lucia di Lammermoor*, Adele in *Die Fledermaus*, Zerlina in *Don Giovanni* and the lead in Menotti's *The Last Savage*. She is a frequent television performer, and has made many recordings on the Deutsche Grammophon, RCA, Columbia and Command labels. This season she is again making a complete tour of North America and Europe, in addition to her appearances with the Metropolitan Opera. Despite her busy schedule, Roberta Peters has found time to write a book, *Debut at the Met*, in collaboration with Louis Biancolli, and to bring up two sons.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TENTH PROGRAM

Thursday Evening May 8 1975 at 8.30

ARTHUR FIEDLER *Conductor*



ROBERT MERRILL, leading baritone of the Metropolitan Opera, is one of America's most celebrated singers. Not only has he appeared on the opera and concert stages, but he has also been seen frequently on television, and has made countless recordings on the RCA, Columbia, Angel and London labels. The story of his success dates back to 1945, the year in which Robert Merrill, still in his twenties, made his debut at the Metropolitan, singing the role of Germont in *La Traviata*. The following year he was chosen by Arturo Toscanini to sing the same role in the now famous NBC broadcast. In the years since he has sung the leading baritone role in every great opera. He has appeared in the leading opera houses of Europe and South America, has performed as soloist with all the major orchestras in the United States, and has been a frequent guest of Johnny Carson on 'The Tonight Show', Mike Douglas, Dick Cavett and Merv Griffin. During the summer of 1970 he triumphed in the world of musical comedy when he starred as Tevya in *Fiddler on the Roof*. Robert Merrill has performed for visiting heads of state at the invitation of Presidents Truman, Eisenhower, Kennedy and Johnson, and has received many honors and awards. In the spring of 1973 he celebrated his 500th performance at the Met and last season the 25th anniversary of his Metropolitan Opera debut with special performances of Verdi's *La Traviata*, singing the role of the Elder Germont, in which he made his debut on December 15 1945. Robert Merrill is an ardent baseball fan, and his recording of the national anthem is played frequently at home games of the New York Yankees.

Overture to 'The Barber of Seville'	<i>Rossini</i>
Largo al factotum, from 'The Barber of Seville'	<i>Rossini</i>
ROBERT MERRILL	
*Barcarolle, from 'Tales of Hoffman'	<i>Offenbach</i>
Ah, fors è lui; Sempre libera, from 'La Traviata', Act I	<i>Verdi</i>
ROBERTA PETERS	
Prelude to Act I, from 'La Traviata'	<i>Verdi</i>
Pura siccome un angelo, from 'La Traviata', Act II	<i>Verdi</i>
MISS PETERS AND MR MERRILL	
*Selection from 'Kiss Me Kate'	<i>Porter</i>
Another Op'nin', Another Show—Wunderbar— So in Love—Always True to You in My Fashion	
ROBERTA PETERS and ROBERT MERRILL	
Summertime, from 'Porgy and Bess'	<i>Gershwin</i>
I Got Plenty o' Nuttin', from 'Porgy and Bess'	<i>Gershwin</i>
It's a Grand Night for Singing, from 'State Fair'	<i>Rodgers</i>
You'll Never Walk Alone, from 'Carousel'	<i>Rodgers</i>
You Are Love, from 'Show Boat'	<i>Kern</i>
MISS PETERS and MR MERRILL	

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Hideaway	<i>King-Thompson</i>
Penthouse Serenade	<i>Jason-Burton</i>
Night and Day	<i>Porter</i>
A Lovely Way to Spend an Evening	<i>McHugh</i>
On the Esplanade, from 'Bostonia' Suite	<i>Brown</i>
*Waltz from Act I, 'Swan Lake'	<i>Tchaikovsky</i>
†Selection from 'The Man of La Mancha'	<i>Leigh</i>
I, Don Quixote—Dulcinea—Aldonza— Golden Helmet of Mambrino—Knight of the Woeful Countenance—To Each His Dulcinea— The Impossible Dream	
*Boogie Woogie Bugle Boy	<i>Raye-Prince</i>

*Among those present: Connecticut College Club; Colby-Sawyer College;
Middlesex District Dental Auxiliary; Recreation Committee,
First National Bank of Boston; Babson College Boston Alumni*

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

ELEVENTH PROGRAM

Friday Evening May 9 1975 at 8.30

ARTHUR FIEDLER *Conductor*

ROXBURY LATIN SCHOOL NIGHT

*El Capitan, March	Sousa
*Carneval, Overture	Dvořák
*Pavane	Gould
*Selection from 'Oklahoma!'	Rodgers
The Farmer and the Cowman—Oklahoma!—People Will Say We're in Love—Out of My Dreams—Oh, What a Beautiful Morning—Pore Jud is Daid—The Surrey with the Fringe on the Top—Many a New Day—Kansas City—Farmer Dance—I Cain't Say No	

Presenting PEARL BAILEY with Louis Bellson, Drums

Smile	Charlie Chaplin
Cabaret	Kander
Tired	Roberts-Fisher
PEARL BAILEY with Orchestra	
Carnaby Street	Bellson-Hayes
LOUIS BELLSON drums	
Let There Be Peace on Earth	Miller-Jackson
Hello, Dolly!	Herman
PEARL BAILEY with Orchestra	
*Up, Up and Away	Webb

ROXBURY LATIN SCHOOL GLEE CLUB

RALPH H. FARRIS, *Director*
Nancy D. Farris, *Accompanist*

When the Saints Go March' In	Traditional
America, the Beautiful	Ward-Bates
Battle Hymn of the Republic	Steffe-Wilhousky
Yankee Doodle Dandy	Cohan

*Hungarian Dance No. 6	Brahms
*Waltzes from 'The Count of Luxembourg'	Lehár
†Day by Day, from 'Godspell'	Schwartz
*Grand Galop Chromatique	Liszt

Among those present: Boston Conservatory of Music; United Church of Christ in Medfield; Wesley Methodist Church Couples Club in Framingham; St Thomas More Church Couples Club in Braintree; Wakefield-Lynnfield Methodist Church; United States Treasury Department — AFT; St John's Seminary, Brighton; Pequannock Township High School; Trinity Lutheran Church in West Roxbury

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



PEARL BAILEY, who was raised in Washington, D.C., began her career as a teenager when she won an amateur contest at the Pearl Theatre in Philadelphia. She was soon performing in small night-clubs in and around Washington. During World War II she joined the first USO touring troupe. In 1944, having returned from a second USO swing, she made her first solo appearance at the Village Vanguard, and shortly thereafter appeared at the famed Blue Angel, where Cab Calloway heard her sing. From then on her career took wing. Since her 1946 Broadway stage debut in *St Louis Woman*, Miss Bailey has appeared in *Arms and the Girl*, *Bless You All* and *House of Flowers*. Her films have included *Variety Girl*, *Isn't It Romantic*, *That Certain Feeling*, *St Louis Blues* and *Porgy and Bess*.

Pearl Bailey is authoress of three books: *The Raw Pearl*, *Talking to Myself* and *Pearl's Kitchen*. She has been the recipient of the March of Dimes 'Woman-of-the-Year' and U.S.O. 'Man of the Year' awards. Her performance in *Dolly* earned her Cue Magazine's Entertainer-of-the-Year Award as well as a Tony. In 1968 she was officially appointed 'Ambassador of Love' by President Nixon, and regularly tours the United States, Europe and the Mid-East representing the U.S.A.

LOUIS BELLSON began his musical career at the age of three and a half, studying music with his father who owned a music store in Moline, Illinois. During his school years he studied everything from opera to jazz, and was frequently awarded prizes for his percussion playing. Later he won a Gene Krupa nationwide contest involving 40,000 drummers. Louis Bellson has played for Ted Fio-Rito, Benny Goodman, Tommy Dorsey, Harry James, Duke Ellington, Count Basie, Jazz at the Philharmonic, and has toured with his wife Pearl Bailey for twenty-three years. In February of last year the Milwaukee Symphony premiered two major works by him.



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TWELFTH PROGRAM

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ARTHUR FIEDLER *Conductor*

*Triumphal March, from 'Aida'

Verdi

*Overture to 'Semiramide'

Rossini

*Marche Miniature, from Suite No. 1
in D minor op. 43

Tchaikovsky

*Ritual Fire Dance

Falla

Piano Concerto No. 1 in
G minor op. 25
Molto allegro con fuoco—Andante—
Presto: Molto allegro e vivace

Mendelssohn

ANDREW WOLF

*Roumanian Rhapsody No. 1 in A op. 11

Enesco

*Kid Stuff

arr. Hayman

†Theme from 'Romeo and Juliet'

Rota

†*Bugler's Holiday

Anderson

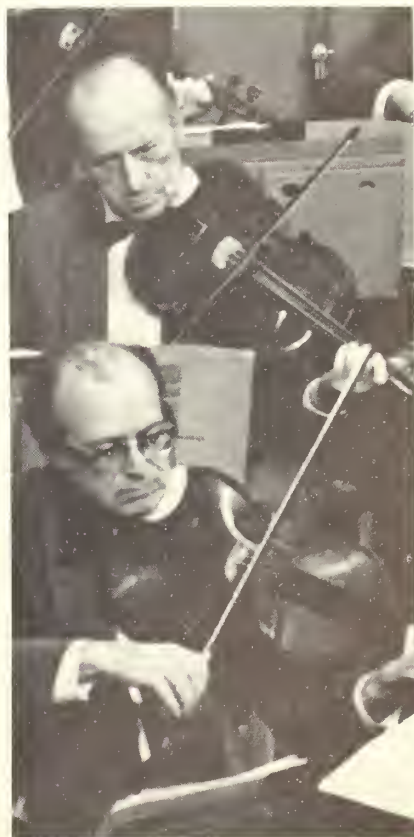
Among those present: Women's American ORT - Eastern Massachusetts Division; Chapel Hill-Chauncy Hall School; Tenacre Country Day School; Walnut Hill School; Bowleros - Recreation for Handicapped Children and Adults; Winchester Congregational Church; Babson College Women's Club; Ayer Teachers' Association; United Church of Christ in Canton; Hanover Women's Club; Londonderry, N.H., Presbyterian Church; East Rockingham Pomona Grange; Gordon College in Wenham; Wesley Methodist Church in Medford

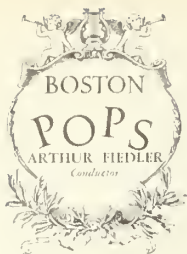
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ANDREW WOLF, who has appeared a number of times with the Boston Pops, was born into a musical family and began his piano studies at an early age. His first teacher was Mrs Eleanor Sokoloff. He attended the Curtis Institute of Music where he studied with Mieczyslaw Horszowski and Rudolf Serkin, and the New England Conservatory of Music where he received a masters degree under Miklos Schwalb. At present Mr Wolf performs both solo and chamber music in this country and abroad. He is a member of the Wheaton Trio and teaches at Bowdoin College. Since 1965 he has been Artistic Director and resident pianist of Bay Chamber Concerts, Inc., a summer and winter chamber music festival in Rockport, Maine.





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highlighting

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- #52 **Francois Cold Duck**
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- #53 **Liebfraumilch**
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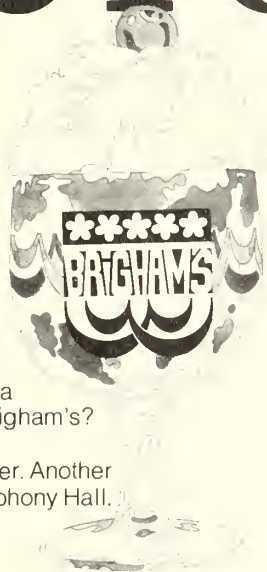


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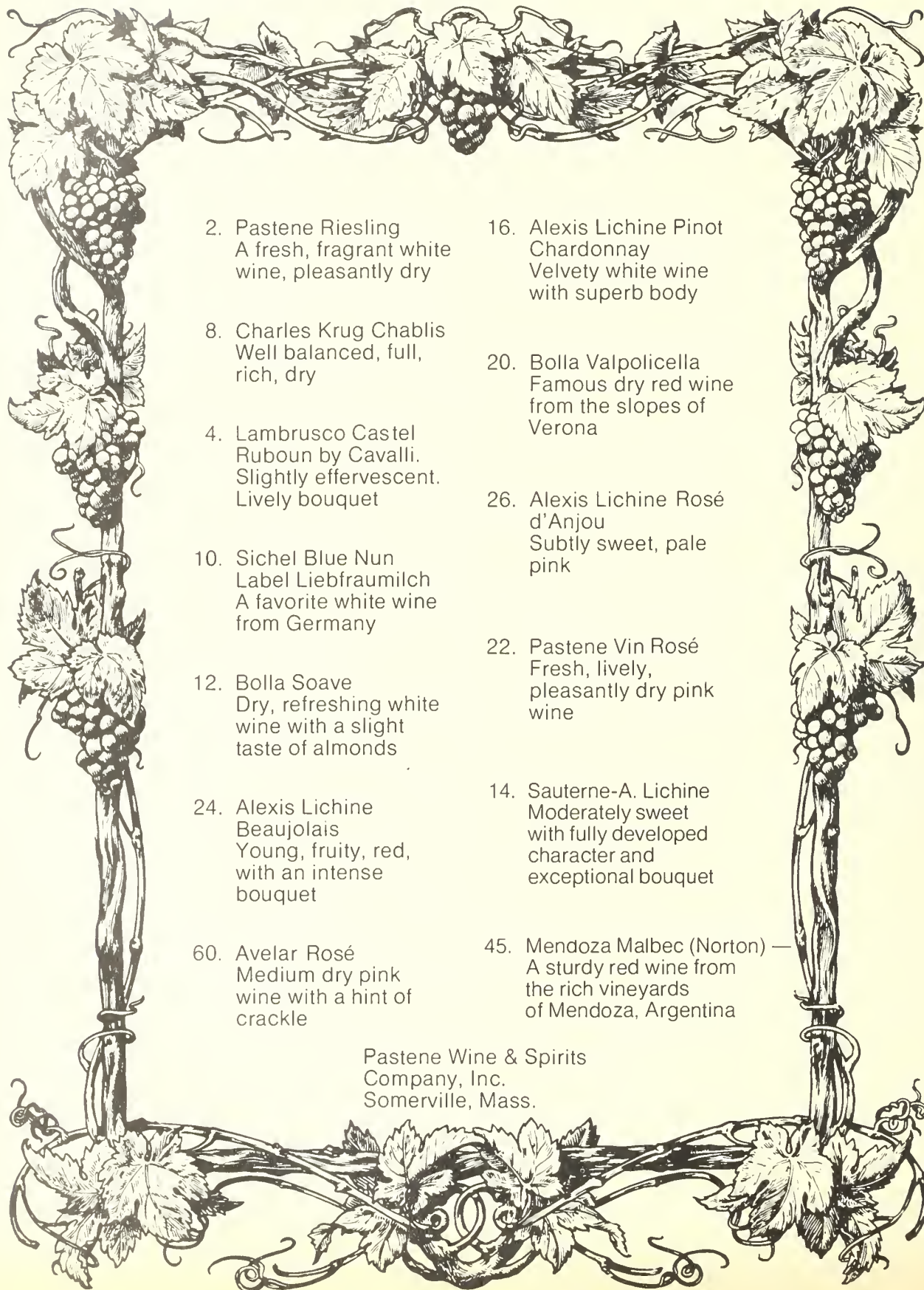
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Subtly sweet, pale pink |
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| 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds | 14. Sauterne-A. Lichine
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| 24. Alexis Lichine Beaujolais
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	1/2 Bot.	Bot.
5 Great Western Extra Dry Champagne.....	8.00	4.50
6 *Gancia Asti Spumante.....	9.00	
7 Great Western Sparkling Burgundy.....	8.00	4.50
28 *Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00	
30 *Taittinger Brut La Française Champagne.....	17.00	8.50
51 *François, Blanc de Blanc, Monopole, Vintage.....	8.00	
52 *François, Cold Duck.....	6.00	
17 Champagne Cocktail for Two.....	3.00	

WHITE WINES

2 Pastene Riesling.....	3.50	
8 C. Krug Chablis.....	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun.....	6.50	4.00
12 *Bolla Soave.....	5.50	3.50
14 *Sauternes (A. Lichine).....	5.50	
16 *Pinot Chardonnay (A. Lichine).....	5.50	
19 *Valkenberg Madonna Liebfraumilch.....	6.00	3.50
21 *St Michael Vouvray.....	5.00	
32 *Liebfraumilch, Vintage Madrigal.....	6.00	3.50
33 Souverain Riesling.....	6.00	
34 *Lancers Vinho Branco.....	6.50	4.00
35 Souverain Chablis.....	5.00	
36 *Chablis Grand Cru Les Clos....	10.00	
38 *Bouchard Père & Fils Pouilly Fuissé.....	9.50	6.00

53 *Liebfraumilch (Karl von Stetten) — Quart.....	4.50	
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RED WINES

4 *Lambrusco (Cavalli) Castel Ruboun.....	4.50	3.00
20 *Bolla Valpolicella.....	5.50	3.50
24 *Beaujolais (A. Lichine).....	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot).....	6.50	4.00
41 Souverain Burgundy.....	6.50	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 Souverain Zinfandel.....	6.50	
44 *DeLuze Claret.....	4.50	
45 *Mendoza Malbec (Norton).....	4.50	
46 *Chateaufeuf du Pape, Domaine de la Solitude.....	8.50	5.00
48 *Mazzoni Lambrusco.....	4.50	
55 *Sangria (The Bull).....	3.50	

ROSÉ WINES

22 Pastene Vin Rosé.....	4.00	2.50
26 *Rosé d'Anjou (A. Lichine).....	5.50	3.50
50 *Lancers Vin Rosé.....	6.50	4.00
54 *Costa do Sol (Portugal).....	5.50	3.00
60 *Avelar Rosé.....	4.50	3.00

APÉRITIF

18 *St Michael French Gold Wine..	7.00	
27 *Duff Gordon Sherry, Amontillado (Dry).....	8.00	1.00

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

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Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
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Wine Punch — See Wine List

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mei-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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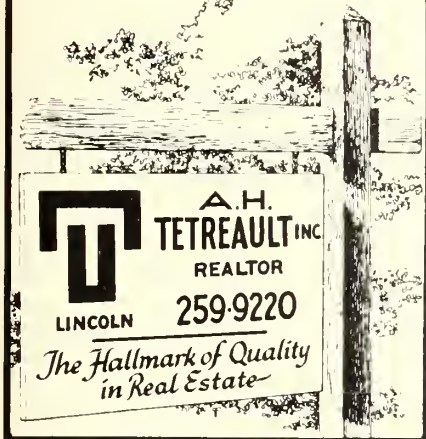
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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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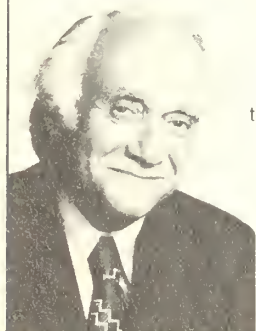
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SYMPHONY HALL INFORMATION

Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

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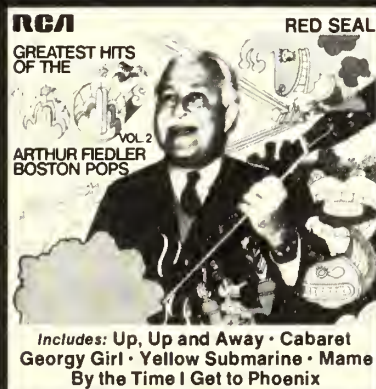
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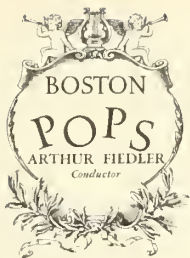
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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

NINETIETH SEASON 1975

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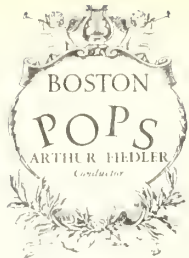
The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

Ann Hobson

guitar

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piano

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organ

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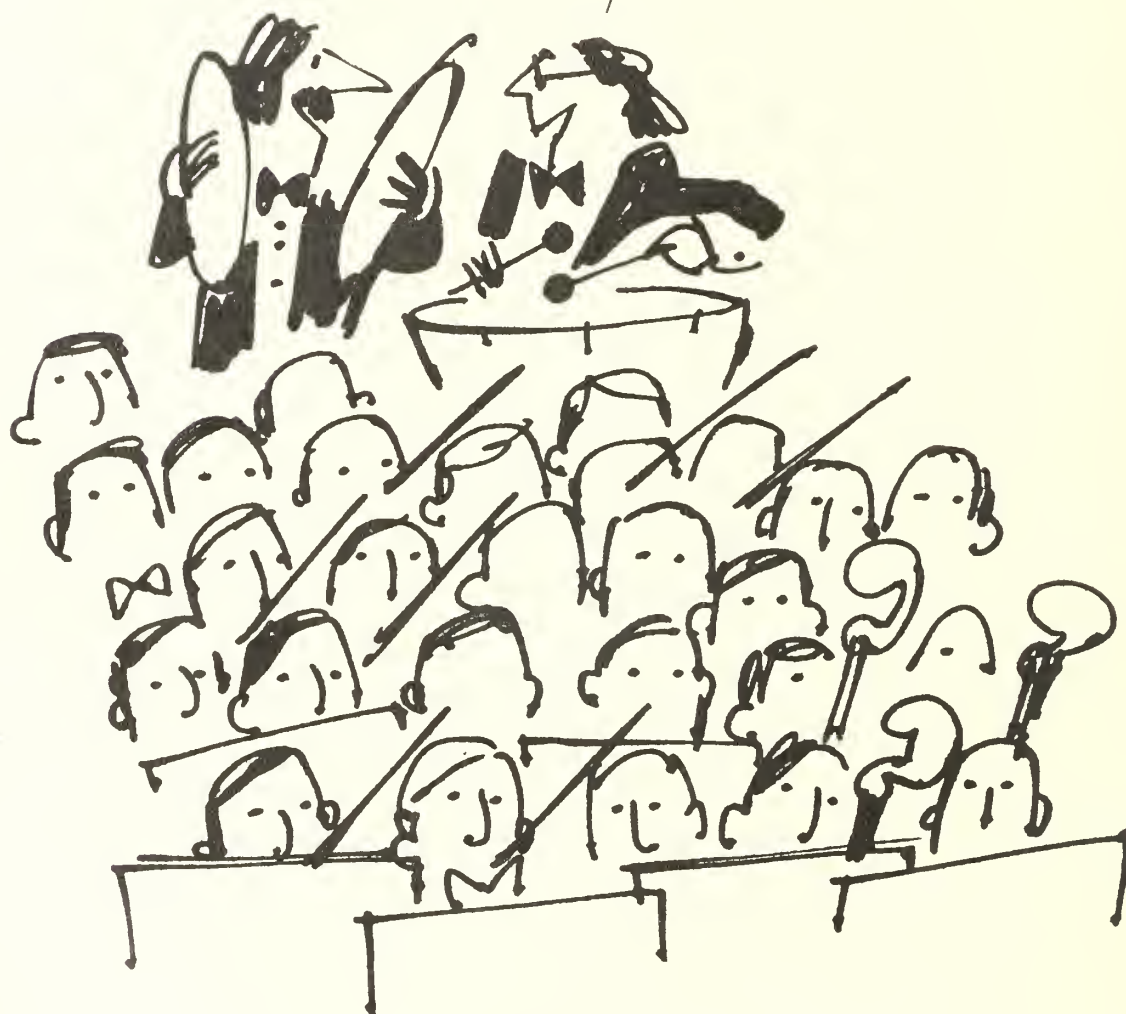
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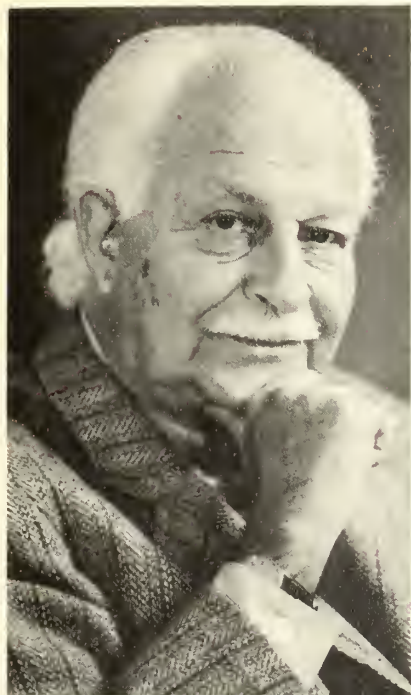
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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.

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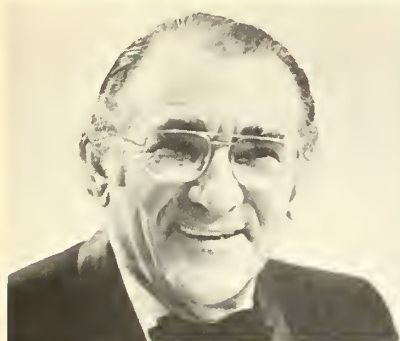
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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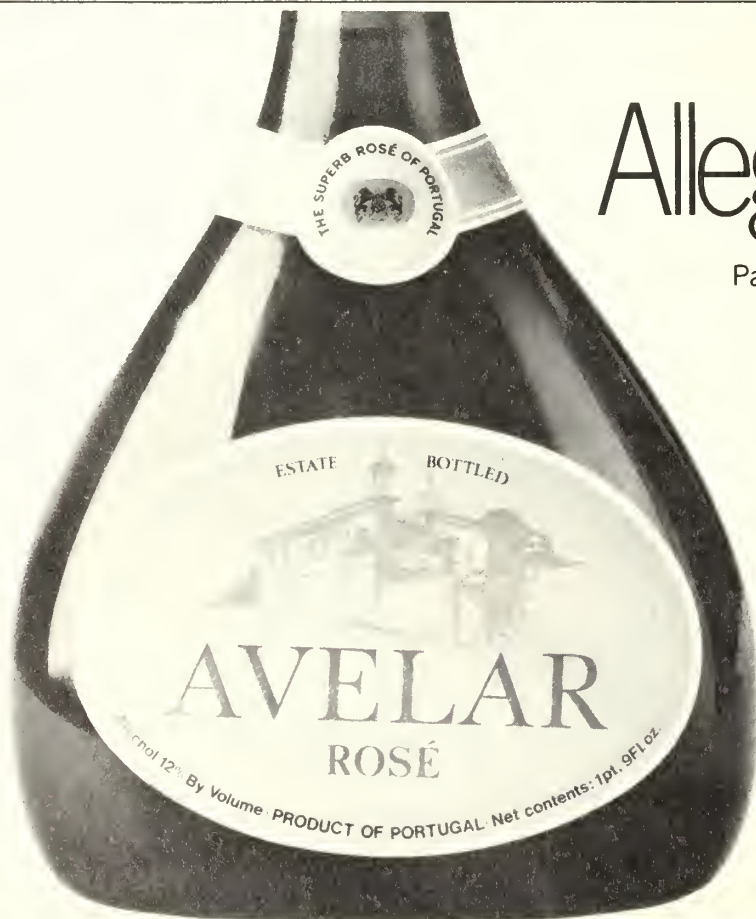
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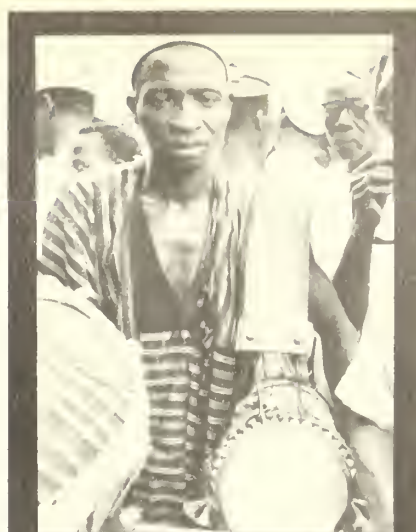
THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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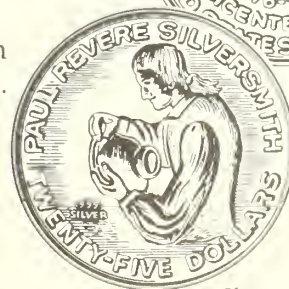
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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTEENTH PROGRAM

Monday Evening May 12 1975 at 8.30

HARRY ELLIS DICKSON *Conductor*

*Our Director, March

Bigelow

Academic Festival Overture

Brahms

*Minuet for Strings

Bolzoni

*Suite from 'Gayne'

Khachaturian

Dance of the Rose Maidens—Lullaby—
Sabre Dance

Concerto in D Major for Violoncello
and Orchestra

Haydn

Allegro moderato
Adagio
Allegro

JOEL MOERSCHEL

WRIGHT BRIGGS *Conducting*

Commemoration March
Maple Leaf Rag

Briggs
Joplin-Briggs

HARRY ELLIS DICKSON *Conducting*

*Dancing through the Years

arr. Hayman

Cakewalk—Charleston—Tango—Square Dance—
Waltz—Polka—Rumba—Jitterbug—Swing—Mexican
Hat Dance—Cha-Cha-Cha—Rock-'n'-Roll

*Boogie Woogie Bugle Boy

Raye-Prince

Among those present: Arts Across the River; Sylvania Employees Association - GTE Sylvania; New England Home for Little Wanderers; Choate - Rosemary Hall School; Brockton Rotary Club; Cardinal Cushing General Hospital; Lake Erie College Alumni; Mr and Mrs Club of the First Congregational Church of Wareham

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



JOEL MOERSCHEL received a Bachelor of Music degree from the Eastman School of Music where he was a student of Ronald Leonard. He has performed with the Eastman-Rochester Orchestra, the Oak Park (Illinois) Symphony and has also given recitals in Carnegie Recital Hall in New York. Mr Moerschel is an Instructor of Music in Performance at Wheaton College in Norton, Massachusetts and is also cellist of the Wheaton Trio. He has been a member of the Boston Symphony Orchestra and the Boston Pops since 1970.



WRIGHT BRIGGS has been active in Boston musical circles for a number of years. A resident of Wellesley, he has been at various times staff pianist and arranger for several radio and television stations, a department chairman at the New England Conservatory, a television producer and writer, director of the Harvard University Band and an occasional guest performer and conductor at these concerts. As director of the Harvard Band and a former student of the Harvard Business School, Wright Briggs was commissioned by the student association of the Business School to compose a march celebrating the 50th Anniversary of the 'B' School's founding. The work was played by the Boston Pops at the time and is repeated here tonight. Mr Briggs is currently membership secretary and librarian for the Harvard Musical Association.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FOURTEENTH PROGRAM

Tuesday Evening May 13 1975 at 8.30

HARRY ELLIS DICKSON *Conductor*



EMANUEL BOROK, concertmaster of the Boston Pops Orchestra and assistant concertmaster of the Boston Symphony, was born in Russia in 1944. He received his early musical education at the Darzinja Music School in Riga. In 1959 he went to Moscow where he studied at the Gnessins Music School and later the Gnessins Institute, with Michael Galitzky. During this time Emanuel Borok played with the Moscow Chamber Orchestra under Rudolph Barshay. He was also prize winner of two competitions held in Moscow: second prize in the Violin Competition of the Russian Soviet Republic, and fourth prize in the Violin Competition of the Soviet Union. In 1969 he graduated from the Institute, and joined the Orchestra of the Bolshoi Theater. One year later he was successful in winning the competition for assistant concertmaster of the Moscow Philharmonic Orchestra, conducted by Kiril Kondrashin. At this time he also became a member of the Moscow Philharmonic String Quartet. In 1973 Emanuel Borok left Russia in order to immigrate to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra.

MEMORIES — SING ALONG
[See page 15 for text]

NATIONAL ASSOCIATION OF MUTUAL SAVINGS BANK NIGHT

*Triumphal March, from 'Aida' *Verdi*

*Overture to 'Poet and Peasant' *Suppé*

*Largo, from 'Xerxes' *Handel*

EMANUEL BOROK *solo violin*

†By the Beautiful Blue Danube, Waltzes *Strauss*

*From the 'Irish' Suite *Anderson*
Irish Washerwoman—Minstrel Boy—The
Last Rose of Summer—The Rakes of Mallow

Memories - Sing Along (Everybody Sing) *arr. Hayman*
Memories—School Days—I'm Looking Over a Four
Leaf Clover—Row, Row, Row—I Want a Girl—
Always—A Pretty Girl—If You Knew Suzy—Deep
in the Heart of Texas—Those Were the Days

*Selection from 'Camelot' *Loewe*
I Wonder What the King Is Doing Tonight—
Parade—The Simple Joys of Maidenhood—Camelot
—If Ever I Would Leave You—Fie on
Goodness—How to Handle a Woman—The Lusty
Month of May—Guinevere

†Look What They've Done to My Song *Melanie*

*Cabaret *Kander*

BALDWIN PIANO
†POLYDOR & *RCA RECORDS

MEMORIES — SING ALONG

1. MEMORIES

by Gus Kahn and E. Van Alstyne

Memories, memories,
Dreams of love so true,
O'er the sea of memory
I'm drifting back to you;
childhood days, wildwood days,
Among the birds and bees—
You left me alone but still you're my own
In my beautiful memories.

2. SCHOOL DAYS

by Gus Edwards and Will Cobb

School days, school days,
Dear old golden rule days,
Readin' and writin' an' 'rithmetic
Taught to the tune of a hick'ry stick.
You were my queen in calico,
I was your bashful barefoot beau;
And you wrote on my slate I love you so,
When we were a couple of kids.

3. I'M LOOKING OVER A FOUR LEAF CLOVER

by Mort Dixon and Harry Woods

I'm looking over a four leaf clover
That I overlooked before.
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane.
No need explaining the one remaining
Is somebody I adore.
I'm looking over a four leaf clover
That I overlooked before.

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4. ROW, ROW, ROW

by Jimmie Monaco and William Jerome

Row, row, row,
Way up the river he would
Row, row, row.
A hug he'd give her
Then he'd kiss her now and then,
She would tell him when,
He'd fool around and fool around
And then they'd kiss again,
And then he'd row, row, row
A little further he would row, Oh, oh, oh, oh,
Then he'd drop both his oars, take a few more encores
And then he'd row, row, row.

5. I WANT A GIRL

by Harry Von Tilzer and William Dillon

I want a girl just like the girl
That married dear old dad—
She was a pearl and the only girl
That daddy ever had—
A good old-fashioned girl with heart so true
One who loves nobody else but you—
I want a girl just like the girl
That married dear old dad.

6. ALWAYS

by Irving Berlin

I'll be loving you
Always.
With a love that's true
Always.
When the things you've planned
Need a helping hand
I will understand
Always, always.
Days may not be fair
Always.
That's when I'll be there
Always—
Not for just an hour,
Not for just a day,

Not for just a year but
Always.

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7. A PRETTY GIRL

by Irving Berlin

A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night and noon—
She will leave you and then
Come back again,
A pretty girl is just like a pretty tune.

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8. IF YOU KNEW SUZY

by Buddy deSylva and Joseph Meyer

If you knew Suzy like I know Suzy
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses what a chassiss.
We went riding, she didn't balk.
Back from Yonkers I'm the one that had to walk!
If you knew Suzy, like I know Suzy
Oh! oh what a girl.

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9. DEEP IN THE HEART OF TEXAS

by Don Swander and June Hershey

The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas.
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.

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10. THOSE WERE THE DAYS

words and music by Gene Raskin

Once upon a time there was a tavern
Where we used to raise a glass or two—
Remember how we laughed away the hours
And dreamed of all the great things we would do.
Those were the days, my friend,
We thought they'd never end
We'd sing and dance forever and a day.
We'd live the life we choose
We'd fight and never lose
For we were young and sure to have our way—
la la la la-la-la, la la la la-la-la
La la la la la la la la la la
We'd live the life we choose
We'd fight and never lose.
Those were the days
Oh yes! those were the days.

*TRO—© 1962 & 1968 Essex Music,
Inc., New York. Used by permission.*



BARBARA NISSMAN, a native of Philadelphia, received her Bachelor, Master and Doctoral degrees from the University of Michigan where she studied with Gyorgy Sandor. While attending the University of Michigan she was the recipient of a three year federal grant for her doctoral studies as well as the Stanley Medal, the University's most distinguished musical honor. In July 1969 she made her first Latin-American tour, appearing in both concert and recital, and in January 1970 her first European tour. Since then she has toured with a number of European orchestras, appearing throughout Holland, Germany, Italy, Scandinavia, Portugal, Belgium and Yugoslavia. In May 1971 Miss Nissman performed at the Ann Arbor May Festival with the Philadelphia Orchestra. Since then she has appeared with Eugene Ormandy and the Philadelphia Orchestra in Philadelphia, Baltimore and in Washington at the Kennedy Arts Center. This past season she performed with the Amsterdam Philharmonic, the Bergen Festival Orchestra, the Belgian Radio Orchestra and with various BBC orchestras throughout England.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTEENTH PROGRAM

Wednesday Evening May 14 1975 at 8.30

ARTHUR FIEDLER *Conductor*

BOSTON BALLET SOCIETY NIGHT

*Polonaise, from 'Eugene Onegin'

Tchaikovsky

Suite for Orchestra

Rameau-Mottl

Menuet from 'Platée'—Musette from 'Fêtes d'Hébé'—Tambourin from 'Fêtes d'Hébé'

Invitation to the Dance

Weber-Berlioz

†*Bolero

Ravel

*In commemoration of the 100th anniversary
of the composer's birth*

Rhapsody on a Theme of Paganini, for Piano
and Orchestra

Rachmaninoff

BARBARA NISSMAN

*Voices of Spring, Waltzes

Strauss

*Dancing through the Years

arr. Hayman

Cakewalk—Charleston—Tango—Square Dance—
Waltz—Polka—Rumba—Jitterbug—Swing—Mexican
Hat Dance—Cha-Cha-Cha—Rock-'n'-Roll

*Boogie Woogie Bugle Boy

Raye-Prince

*Among those present: American Institute of Banking; Ionic Lodge; New
England Memorial Hospital; Wellesley Junior High School Teachers'
Group*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SIXTEENTH PROGRAM

Thursday Evening May 15 1975 at 8.30

ARTHUR FIEDLER *Conductor*

BOSTON COLLEGE NIGHT

*Entrance of the Guests, from 'Tannhäuser'

Wagner

Overture to 'Rienzi'

Wagner

*Ave Maria

Schubert-Wilhelmj

EMANUEL BOROK *solo violin*

*American Salute (When Johnny Comes
Marching Home)

Gould

Rhapsody on a Theme of Paganini, for Piano
and Orchestra

Rachmaninoff

BARBARA NISSMAN

*Selection from 'My Fair Lady'

Loewe

Get Me to the Church on Time—Wouldn't It Be
Lovely—I've Grown Accustomed to Her Face—
I Could Have Danced All Night—On the Street
Where You Live—The Rain in Spain—With a
Little Bit of Luck

†Twelfth Street Rag

Bowman

For Boston

T. J. Hurley '85

Hail Alma Mater

T. J. Hurley '85

*Among those present: Simmons College; Milton Women's Club; New Eng-
land Electric Railway Historical Society; The Campus School for Multi-
Handicapped Children at Boston College*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

EMANUEL BOROK

[See page 14 for biography]

BARBARA NISSMAN

[See page 16 for biography]





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 (at B.U. near Ski Market) 731-5300.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SEVENTEENTH PROGRAM

Friday Evening May 16 1975 at 8.30

ARTHUR FIEDLER *Conductor*

BOSTON UNIVERSITY NIGHT

*Strike Up the Band

Gershwin-Green

*Overture to 'La Belle Hélène'

Offenbach

*Suite from 'Gayne'

Khachaturian

Dance of the Rose Maidens—Lullaby—
Sabre Dance

First Movement (Maestoso) from Piano Concerto
No. 1 in D minor op. 15

Brahms

BETH LEVIN '75

Academic Festival Overture

Brahms

Selections from 'Girl Crazy'

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin'
My Time—But Not for Me—I Got Rhythm

*Boogie Woogie Bugle Boy

Raye-Prince

RANDALL WEEKS '28 *Conducting*

Go B. U.
Clarissima
Alma Mater

Weeks-Fazioli
Patterson '11
Marshall

*Among those present: Friends of the Northborough Free Library; Girl
Scout Troops 350 and 196 in Chelmsford*



Born in Philadelphia, BETH LEVIN made her debut at the age of thirteen with the Philadelphia Orchestra at the Robin Hood Dell. At seventeen, she was again soloist with the orchestra at the Academy of Music in Philadelphia. The following year she entered the Curtis Institute of Music as a pupil of Rudolf Serkin. In 1971, after a tour with the former Juilliard Quartet violist, Raphael Hillyer, Miss Levin came to Boston University to study piano and chamber music with Leonard Shure. After a year she was invited by Leon Kirchner to become a member of the Harvard University Chamber Players, during which time she appeared in concert with the Vermeer Quartet and Paula Robinson, flutist. Earlier this year Miss Levin appeared as soloist with the Philadelphia Orchestra Society and is currently preparing for her second performance with the Society late in June.

RANDALL WEBSTER WEEKS, a native of Everett, has had a varied and distinguished career in music—he had his own orchestra for twenty-five years—, theatre, television, radio and movies, as well as in advertising, public relations, education and politics. He has taken an active role in the affairs of Boston University, his alma mater, as well as in many community associations in the hub city. He makes a welcome return to the Boston Pops this evening.

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



CAMERON GRANT, a native of Denver, Colorado, began piano at the age of five. He attended the California Institute of the Arts, and is now a student at the New England Conservatory. His teachers have included Jacob Maxin, Leonid Hambro and Theodore Lettvin. Mr Grant has appeared with orchestras in Denver and Los Angeles, and has given solo, and duo-piano and chamber recitals in Los Angeles, Denver, Milwaukee, New York and Boston. While in California, he made two recordings with Joel Krosnick, presently cellist with the Juilliard String Quartet.



STEPHANIE ANNE JUTT was born in northern California in 1951. She graduated in 1969 from the Interlochen Arts Academy. After three years studying music in San Francisco—including a year performing with jazz artist, John Handy—she transferred to the New England Conservatory where she is a student of James Pappoutsakis of the Boston Symphony. Miss Jutt is a member of the New England Conservatory Symphony Orchestra, the New England Conservatory Ragtime Ensemble and a recent winner of the Pi Kappa Lambda Scholarship Competition.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

EIGHTEENTH PROGRAM

Saturday Evening May 17 1975 at 8.30

ARTHUR FIEDLER *Conductor*

NEW ENGLAND CONSERVATORY NIGHT

*Procession of the Nobles, from 'Mlada' *Rimsky-Korsakoff*

†Festive Overture op. 96 *Shostakovich*

*Country Gardens *Grainger*

Capriccio Brillante, for Piano and Orchestra op. 22 *Mendelssohn*

CAMERON GRANT

Night Soliloquy for Flute and Strings *Kennan*
Concerto for Piccolo in C op. 44, no. 11 *Vivaldi*

STEPHANIE ANNE JUTT

*Divertissement *Ibert*

Introduction—Cortège—Nocturne—Valse—
Parade—Finale

*Selections from 'West Side Story' *Bernstein*

I Feel Pretty—Maria—Something's Coming—
Tonight—One Hand, One Heart—Cool—America

†I Feel the Earth Move *King*

*Colonel Bogey March *Alford*

Among those present: Aldersgate United Methodist Church; Couples Club of Newton Presbyterian Church; First Congregational Church of Lebanon, N.H.; Mr & Mrs Club of Hopedale Unitarian Parish; Norwell Women's Club; St Matthew's United Methodist Church of Acton; Temple Beth Am; Merry Mates of South Congregational Church; Wilmington Methodist Church, Adult Fellowship

BALDWIN PIANO

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TELEGRAPH COMPANY
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M.S. Walker's Gourmet

Wine List

AT THE POPS

(Order by Number Below)

- #21 **St. Michell Vouvray**
French White SemiDry
Vintage
- #51 **Francois Monopole**
French Champagne
Blanc of Blancs, Vintage
Bottle \$8.00
- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatsvine
Bottle \$4.50
- #54 **Costa Do Sol Rose**
Vintage Estate Bottled
Finest Portuguese Rose
Qt. \$5.50 Pt. \$3.00
- #55 **The Bull Sangria**
Imported From Spain
Full Litre (Qt.) Bottles
Bottle \$3.00



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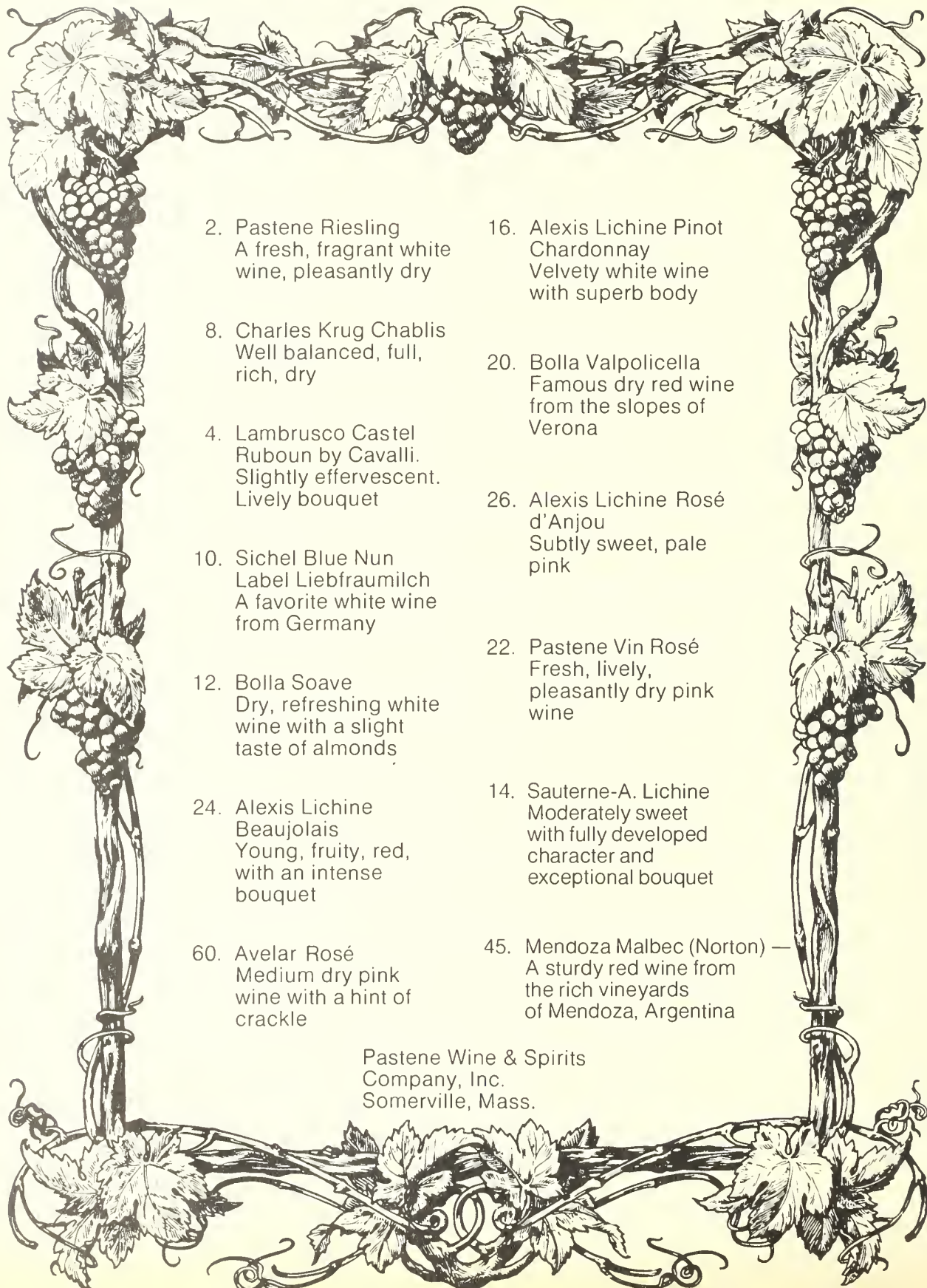
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Velvety white wine with superb body |
| 8. Charles Krug Chablis
Well balanced, full, rich, dry | 20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona |
| 4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet | 26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink |
| 10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany | 22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine |
| 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds | 14. Sauterne-A. Lichine
Moderately sweet with fully developed character and exceptional bouquet |
| 24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet | 45. Mendoza Malbec (Norton) —
A sturdy red wine from the rich vineyards of Mendoza, Argentina |
| 60. Avelar Rosé
Medium dry pink wine with a hint of crackle | |

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The Pops Wine List

CHAMPAGNE & SPARKLING WINES

	1/2 Bot.	Bot.
5 Great Western Extra Dry Champagne.....	8.00	4.50
6 *Gancia Asti Spumante.....	9.00	
7 Great Western Sparkling Burgundy.....	8.00	4.50
28 *Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00	
30 *Taittinger Brut La Française Champagne.....	17.00	8.50
51 *François, Blanc de Blanc, Monopole, Vintage.....	8.00	
52 *François, Cold Duck.....	6.00	
17 Champagne Cocktail for Two.....	3.00	

WHITE WINES

2 Pastene Riesling.....	3.50	
8 C. Krug Chablis.....	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun.....	6.50	4.00
12 *Bolla Soave.....	5.50	3.50
14 *Sauternes (A. Lichine).....	5.50	
16 *Pinot Chardonnay (A. Lichine).....	5.50	
19 *Valkenberg Madonna Liebfraumilch.....	6.00	3.50
21 *St Michael Vouvray.....	5.00	
32 *Liebfraumilch, Vintage Madrigal.....	6.00	3.50
33 Souverain Riesling.....	6.00	
34 *Lancers Vinho Branco.....	6.50	4.00
35 Souverain Chablis.....	5.00	
36 *Chablis Grand Cru Les Clos....	10.00	
38 *Bouchard Père & Fils Pouilly Fuissé.....	9.50	6.00

53 *Liebfraumilch (Karl von Stetten) — Quart.....	4.50
--	------

RED WINES

4 *Lambrusco (Cavalli) Castel Ruboun.....	4.50	3.00
20 *Bolla Valpolicella.....	5.50	3.50
24 *Beaujolais (A. Lichine).....	5.50	3.50
40 *Beaujolais Villages, Vintage (Louls Jadot).....	6.50	4.00
41 Souverain Burgundy.....	6.50	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 Souverain Zinfandel.....	6.50	
44 *DeLuze Claret.....	4.50	
45 *Mendoza Malbec (Norton).....	4.50	
46 *Chateaufeuf du Pape, Domaine de la Solitude.....	8.50	5.00
48 *Mazzoni Lambrusco.....	4.50	
55 *Sangria (The Bull).....	3.50	

ROSÉ WINES

22 Pastene Vin Rosé.....	4.00	2.50
26 *Rosé d'Anjou (A. Lichine).....	5.50	3.50
50 *Lancers Vin Rosé.....	6.50	4.00
54 *Costa do Sol (Portugal).....	5.50	3.00
60 *Avelar Rosé.....	4.50	3.00

APÉRITIF

18 *St Michael French Gold Wine..	7.00	
27 *Duff Gordon Sherry, Amontillado (Dry).....	8.00	1.00

WINE PUNCH

	Pitcher	Glass
Claret or Sauterne Punch.....	3.25	1.00
Claret Lemonade.....	3.25	1.00

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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The Pops Menu

SANDWICHES

Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and		Swiss Cheese.....	1.00
Swiss Cheese.....	2.00		

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.

Camembert.....	.85
La Vache Qui Rit (Gruyère).....	.85
Gourmandise au Kirsch.....	.85
Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50 .90	Spanish Peanuts.....	.45 .70
Extra Fine Cashews.....	.95 1.25	Mixed Nuts with Peanuts...	.75 .95
Mixed Nuts (no peanuts).....	.90 1.15		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints.....	1.85	Chocolates.....	.40
Butter Creams.....	2.50	Jelly Gems, assorted.....	1.95
Miniatures — 11 oz.....	3.35	Pepp.-Wtg.-Coffee Patties.....	1.25
French Drops — Hard Candies	.50		

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee.....	.60
Sundaes: Chocolate, Strawberry, Cherry, Pineapple....	.90

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass.....	.60	Coca-Cola.....	.35
Pops Punch, Pitcher.....	2.25	Martinelli's Sparkling Cider	
Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz.....	.35		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot.....	.35	Hot Tea, Darjeeling.....	.35
Iced Coffee.....	.40	Iced Tea.....	.40

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Michelob Beer.....	1.10
Heineken's Beer (Holland).....	1.25
Molson Ale (Canada).....	1.10

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mel-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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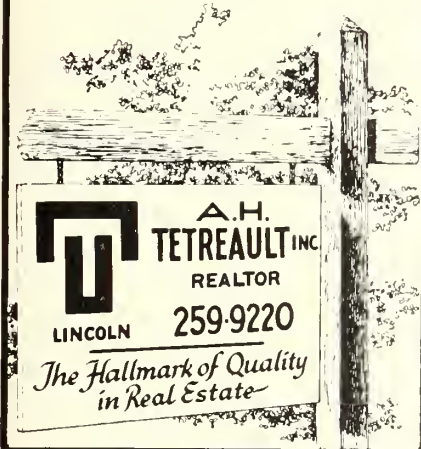


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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

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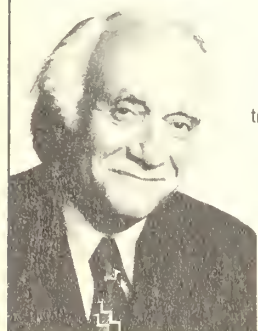
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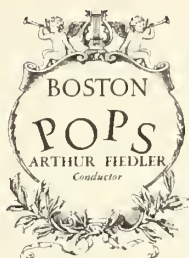
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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

NINETIETH SEASON 1975

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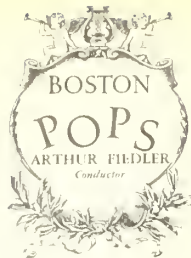
The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Shermon
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapiere

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

Ann Hobson

guitar

Robert Karol

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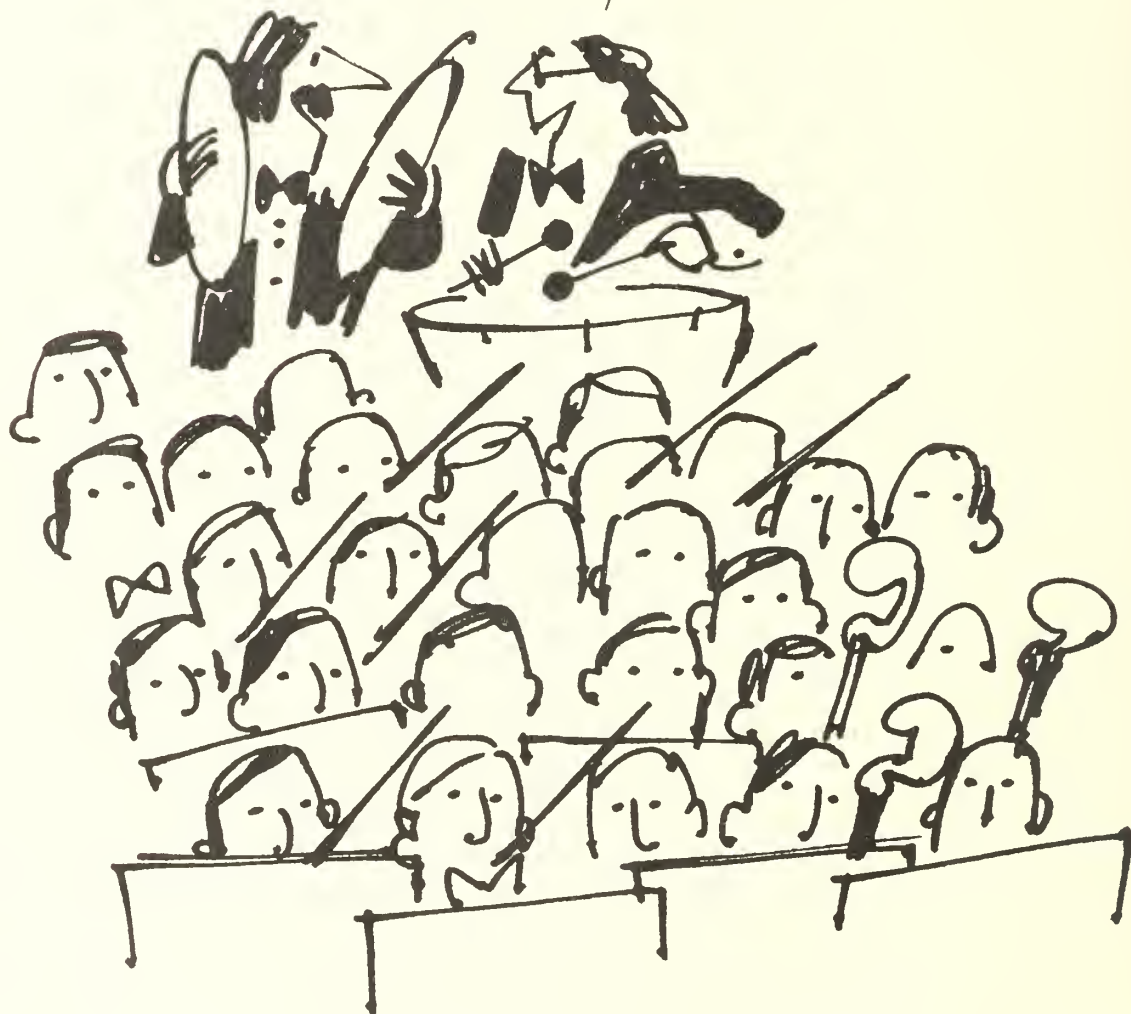
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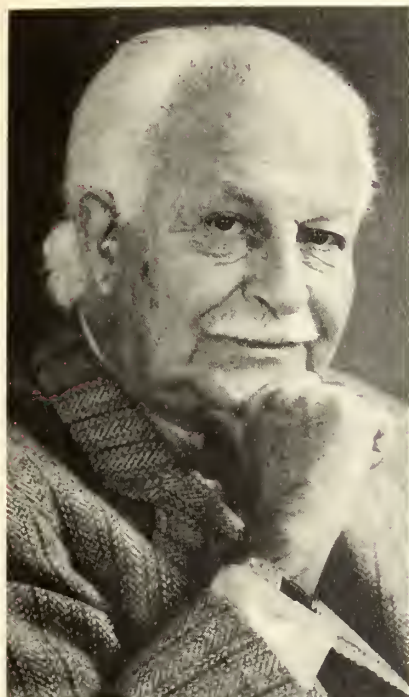
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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.

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—Arthur Fiedler

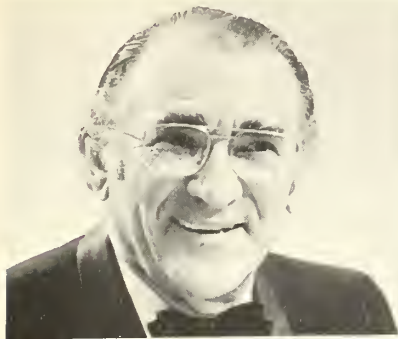
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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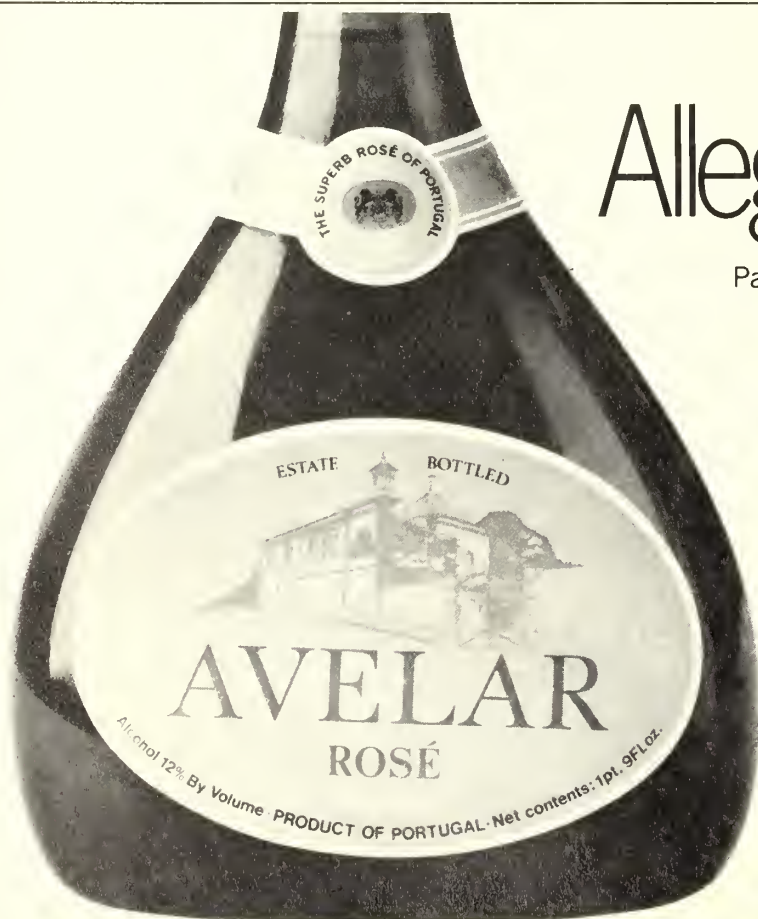
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THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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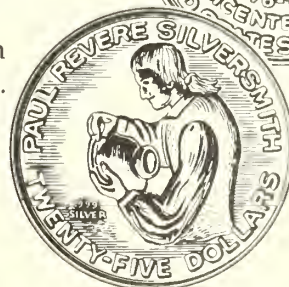
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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

NINETEENTH PROGRAM

Monday Evening May 19 1975 at 8.30

ARTHUR FIEDLER *Conductor*

AMERICAN JEWISH CONGRESS NIGHT

*Washington Post, March	<i>Sousa</i>
†An Outdoor Overture	<i>Copland</i>
Melodie, for Violin and Orchestra, Op. 42, No. 3	<i>Tchaikovsky-Glazounov</i>
Introduction and Tarantella, for Violin and Orchestra, Op. 43	<i>Sarasate</i>
SOPHIA VILKER	
Variations on 'America'	<i>Ives-Schuman</i>

Piano Concerto No. 2 in D minor, Op. 23	<i>MacDowell</i>
Larghetto calmato	
Presto giocoso	
Largo; molto allegro	
MYRON ROMANUL	

Medley of Burt Bacharach Tunes	<i>arr. Knight</i>
I Say a Little Prayer—Alfie—What the World Needs Now Is Love—Wives and Lovers (Hey, Little Girl)—The Look of Love— Promises, Promises	
†Day by Day, from 'Godspell'	<i>Schwartz</i>
*Boogie Woogie Bugle Boy	<i>Raye-Prince</i>

Among those present: University of Michigan Alumni; Tilton School; Lexington Rotary Club; Factory Mutual Engineering Corporation; Raytheon Employees Activities Group - Special Systems Division Bedford Laboratories; Malden Hospital; University of Illinois Alumni; Aquinas Junior College; Malden Hospital Nurses Alumni Association

BALDWIN PIANO

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SOPHIA VILKER ASERNIKOVA, who was born in Odessa, Russia, graduated from the Moscow Conservatory of Music in 1955. For ten years she was Concertmaster with the Orchestra of the Stanislavsky and Danchenko Music Theatre, Opera and Ballet. Miss Asernikova has been Concertmaster with the Chamber Orchestra of the Tchaikovsky Conservatory of Music and on the Chamber Music Faculty of the Gnesin Institute of Music. During the 1972-1973 season she was a member of the Chamber Orchestra of Israel and Conductor of the Youth Orchestra there. At the present time she is a member of the Chamber Music Faculty at Brandeis and Concertmaster of the Boston Opera Company Orchestra.



MYRON ROMANUL, born in Baltimore in 1954, studied piano with Leo Litwin and with Theodore Lettvin at the New England Conservatory. At eleven he made his debut as soloist with members of the Boston Symphony Orchestra after winning the Harry Dubbs Memorial Award as its youngest competitor. Since then he has appeared frequently as soloist with the Boston Pops and the Youth Concerts here at Symphony Hall, with the Esplanade Orchestra, and with the Symphony Orchestras of Dallas, Birmingham and Indianapolis. Myron Romanul is active as a chamber music player and, together with his three brothers, has formed the Romanul Quartet which gives recitals in the Boston area. In addition he is pianist of the New England Conservatory Ragtime Ensemble, and is featured on Angel's Grammy Award winning record Scott Joplin: *Red Back Book*.



JAMES PAPPOUTSAKIS was born in Cairo, Egypt, of Greek parents. He came to the United States as a boy, and was educated at the Boston Latin School and the New England Conservatory. He studied flute with Georges Laurent, former principal flute of the Boston Symphony Orchestra.

He joined the Boston Symphony in 1937 as assistant principal flute, and has also been principal flute of the Boston Pops since that time. He acted as principal when the Orchestra toured under Charles Munch to Japan and Australia, and was soloist with the Zimble Sinfonietta on their tour to Central and South America. He played a Bach Concerto with the Orchestra at the Berkshire Festival in 1960, and has played several concertos with the Boston Pops.

James Pappoutsakis is a member of the Berkshire Woodwind Ensemble and of the faculties of the New England Conservatory, Boston University and the Longy School. During the last few years he has had eight Fulbright Scholarship winners among his students. His wife, a prizewinning graduate of the Paris Conservatory, was harpist with the Boston Symphony Orchestra under Serge Koussevitzky, and his brother is professor of music at the University of Vermont.

THE COUNCIL OF FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The Council of Friends, founded twelve years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance.' Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTIETH PROGRAM

Tuesday Evening May 20 1975 at 8.30

ARTHUR FIEDLER *Conductor*

Overture to 'The Marriage of Figaro' *Mozart*

Concerto for Flute in D Major, Op. 27 *Boccherini*
Allegro moderato
Adagio
Rondeau

JAMES PAPPOUTSAKIS

*Bacchanale, from 'Samson and Delilah' *Saint-Saëns*

*American Salute (When Johnny Comes Marching Home) *Gould*

†An Outdoor Overture *Copland*

*Chester *Billings*

*On the Trail, from 'Grand Canyon Suite' *Grofé*

*Old MacDonald Had a Farm *arr. Anderson*

Medley of Burt Bacharach Tunes *arr. Knight*
I Say a Little Prayer—Alfie—What the World
Needs Now Is Love—Wives and Lovers (Hey, Little
Girl)—The Look of Love—Promises, Promises

Patriots, Sing! *arr. Hayman*
America—America, the Beautiful—Yankee Doodle—
Yankee Doodle Dandy—Columbia, the Gem of the Ocean—
This Land Is Your Land—You're a Grand Old Flag—Battle
Hymn of the Republic

†*The Stars and Stripes Forever, March *Sousa*

Among those present: Peter Bent Brigham Hospital; Sancta Maria Hospital; Thayer Academy; Society of Women Engineers; Beverly Teachers Association; Boston Bons Vivants; College Club of Greater Lawrence; U.S. Army Natick Laboratories Women's Club; Catholic Alumni Club of Boston; Middleboro High School; Framingham Trust Company; Cranston East High School Thunderbolt Band

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

PATRIOTS, SING!

arranged by Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, Above the fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a pony.
He stuck a feather in his hat and called it macaroni.
Yankee Doodle keep it up, Yankee Doodle dandy,
Mind the music and the step, and with the girls be
handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle do or die
A real live nephew of my Uncle Sam,
Born on the fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I'm a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
The mandate makes heroes assemble,
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white and blue!
Three cheers for the red, white, and blue!
Three cheers for the red, white and blue!
Thy banners make tyranny tremble, Three cheers
for the red, white and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land
From California to the New York island,
From the redwood forest to the Gulf Stream waters;
This land was made for you and me.

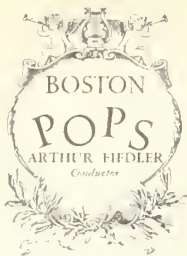
*Words and music by Woody Guthrie
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying flag;
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white, and blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of the
Lord;
He is trampling out the vintage where the
grapes of wrath are stored.
He has loosed the fateful lightning of his terrible swift
sword:
His truth is marching on.
Glory, glory hallelujah! Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.



OLD TIMERS NIGHT AT THE POPS

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-FIRST PROGRAM

Wednesday Evening May 21 1975 at 8.30

ARTHUR FIEDLER *Conductor*

HOME FOR ITALIAN CHILDREN NIGHT

Overture to 'The Barber of Seville'

Rossini

'Pines of Rome', Symphonic Poem

Respighi

The Pines of the Villa Borghese

Pines near a Catacomb

The Pines of the Janiculum

The Pines of the Appian Way

*American Salute (When Johnny Comes Marching Home)

Gould

†An Outdoor Overture

Copland

*Chester

Billings

*On the Trail, from 'Grand Canyon Suite'

Grofé

*Old MacDonald Had a Farm

arr. Anderson

Medley of Burt Bacharach Tunes

arr. Knight

I Say a Little Prayer—Alfie—What the World

Needs Now Is Love—Wives and Lovers (Hey, Little

Girl)—The Look of Love—Promises, Promises

Patriots, Sing!

arr. Hayman

America—America, the Beautiful—Yankee Doodle—

Yankee Doodle Dandy—Columbia, the Gem of the Ocean—

This Land Is Your Land—You're a Grand Old Flag—Battle

Hymn of the Republic

†*The Stars and Stripes Forever, March

Sousa

Part of this evening's concert is being recorded by WGBH-TV for
later telecast. Occasional scenes of the audience may be included.

Among those present: Boston State College Senior Class

POLYDOR & RCA RECORDS

BALDWIN PIANO

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-SECOND PROGRAM

Thursday Evening May 22 1975 at 8:30

ARTHUR FIEDLER *Conductor*

TUFTS NIGHT

Roman Carnival, Overture

Berlioz

'Pines of Rome', Symphonic Poem

Respighi

The Pines of the Villa Borghese

Pines near a Catacomb

The Pines of the Janiculum

The Pines of the Appian Way

PROFESSOR KENNETH MacKILLOP Jr., '35 *Conducting*

First Movement (Allegro affetuoso) from Piano

Schumann

Concerto in A minor, op.54

JILL FIORINI '76

Songs of Tufts University

Tuftonia's Day

Dear Alma Mater

Hayes '16

Lewis '87

THE JACKSON JILLS
Deborah Adler *Director*

Lullaby of Broadway

Warren

Feeling Good

Bricusse-Newley

I Wonder Why

Sha-Na-Na

†Selections from 'Hair'

MacDermot

Aquarius—Donna—Frank Mills—Initials—Ain't

Got No—Hair—Haré Krishna—Air—Good Morning

Starshine—Let the Sunshine In

*The Way We Were

Hamlisch

*Boogie Woogie Bugle Boy

Raye-Prince

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



PROFESSOR KENNETH MacKILLOP JR is making his appearance as conductor at Tufts Night at the Pops. He has served his alma mater as Fletcher Associate Professor of Music since 1955 and was Chairman of the Department of Music until 1972. Professor MacKillop has been music director in public schools in both Massachusetts and New York, dean of the faculty of the Berklee School of Music, staff composer-arranger for the St Louis Municipal Opera Company, and a founding member of the Eastern Opera Consortium. Kenneth MacKillop has also been a president of the Massachusetts Music Teachers Association and Eastern Regional Director of the National Opera Association.



JILL FIORINI was born in Reading, Pennsylvania in 1954. A graduate of the Mt Penn High School in Reading, she was a recipient of the Frederic Chopin Piano Award there in 1972 as well as six times winner of National Piano Teachers' Guild Awards on district, state and national levels. A member of the class of 1976 at Tufts, Miss Fiorini is presently studying with Robert Goeptert of the Tufts piano faculty.



SARAH VAUGHAN was born in Newark, New Jersey into a home filled with music. As a young girl, she sang at the Mt Zion Baptist Church, and at eighteen won an amateur contest in Harlem's Apollo Theater. Her prize was \$10, plus a week's engagement at the theater. It was there that Billy Eckstine heard her sing, and was so impressed by Sarah that he recommended her to Earl 'Fatha' Hines, with whose band he was singing. Hines quickly signed her. A year later, having left the Hines band to form one of his own, Eckstine hired Sarah as his band vocalist. With her first recordings, *I'll Wait and Pray* and *It's Magic*, Sarah Vaughan gained national attention. Since then she has earned the respect of all jazz and contemporary musicians alike. Her repertoire runs the gamut from old songs to new—from Errol Garner's *Misty* to Gilbert O'Sullivan's *Alone Again, Naturally*; from *What Are You Doing the Rest of Your Life?* to *A Foggy Day*; from *The Summer Knows* to *Rainy Days and Mondays*. Whether as 'Sassy' or as 'The Divine Sarah' she is known in show business as a 'musician's singer.' She has received tributes from the President of the United States, the U.S. Congress and many others—all noting not only her musical accomplishments, but her great international contributions to America's good will.

Among those present: University of Vermont Eastern Massachusetts Alumni Club; Immaculate Conception Church of North Easton; Pegasus International Travel Club; Baha'i Faith; Stonehill College Senior Class; Tantasqua Regional High School; Turners Falls High School; American Association of Critical Care Nurses; East Providence High School Winds; Melrose High School Band; St Mary's Sodality in Beverly

Part of this evening's concert is being recorded by WGBH-TV for later telecast. Occasional scenes of the audience may be included.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-THIRD PROGRAM

Friday Evening May 23 1975 at 8.30

ARTHUR FIEDLER *Conductor*

25TH ANNUAL UNIVERSITY OF NEW HAMPSHIRE NIGHT

*Introduction to Act III, from 'Lohengrin' *Wagner*

Overture to 'Rienzi' *Wagner*

†*Richard Rodgers Waltzes *arr. Anderson*
 Lover—Falling in Love with Love—
 Oh, What a Beautiful Morning—
 It's a Grand Night for Singing

Presenting SARAH VAUGHAN

Wave *Jobim*
 SARAH VAUGHAN and Orchestra

SARAH VAUGHAN and Trio

The Summer Knows *LeGrand*
 SARAH VAUGHAN and Orchestra

SARAH VAUGHAN and Trio

I've Got a Crush on You *Gershwin*
 A Foggy Day in London Town *Gershwin*
 SARAH VAUGHAN and Orchestra

†Mah-Ná, Mah-Ná *Umiliani*

*Mame *Herman*

THE NEW HAMPSHIREMEN

Randall Neal *Director*
 Sharon Hobby *Accompanist*

The Wind of Life *Strommen-Feldstein*
 Do You Know the Way to *Bacharach-David*
 San José
 What the World Needs Now *Bacharach-David*
 is Love
 University of New Hampshire Alma Mater

†Selections from 'The Man of La Mancha' *Leigh*
 I, Don Quixote—Dulcinea—Aldonza—Golden Helmet
 of Mambrino—I'm Only Thinking of Him—Knight of the
 Woeful Countenance—To Each His Dulcinea—The Impossible
 Dream

†The Entertainer, from 'The Sting' *Joplin*

†*The Stars and Stripes Forever, March *Sousa*

BALDWIN PIANO
 †POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-FOURTH PROGRAM

Saturday Evening May 24 1975 at 8.30

ARTHUR FIEDLER *Conductor*

NORTHROP NIGHT

Overture to 'La Gazza Ladra' *Rossini*

WILLIAM BOLCOM AND JOAN MORRIS

I'll Build a Stairway to Paradise (with Orchestra)	<i>Gershwin</i>
Mean to Me (with Orchestra)	<i>Ahlert</i>
Makin' Whoopee (alone)	<i>Donaldson</i>
I'm Craving for That Kind of Love (with Orchestra)	<i>Sissle-Blake</i>

*The Last Rose of Summer, from 'Irish' Suite *Anderson*

WILLIAM BOLCOM and JOAN MORRIS

Pineapple Rag (with Orchestra)	<i>Joplin</i>
Scott New Era Rag (alone)	<i>Scott</i>
Bill (alone)	<i>Kern</i>
Meet Me in St Louis, Louis (with Orchestra)	<i>Sterling-Mills</i>

*Old Timers' Night at the Pops (Everybody Sing) *arr. Lake*
Ta-Ra-Ra-Boom-De-Ay—The Bowery—The Sidewalks of
New York—Sweet Rosie O'Grady—Daisy—The Band Played
On—After the Ball—A Hot Time in the Old Town Tonight

*Colonel Bogey March *Alford*

†*Bolero *Ravel*

In Commemoration of the 100th Anniversary of the Composer's Birth

Ave Maria *Bach-Gounod*
EMANUEL BOROK *solo violin*

*Theme from 'Love Story' *Lai*

*Malagueña *Lecuona*

†*The Stars and Stripes Forever, March *Sousa*

William Bolcom plays the Baldwin Piano

*Among those present: IBM Club; Telephone Pioneers of America in
New Haven; Grand Island High School; Woodside Hadassah Group;
Sudbury Newcomers Club; Mayflower Sports and Social Club;
Williamsville North High School Wind Ensemble; St Adelaide's
Couples Club in Peabody*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



Martin Jackson

JOAN MORRIS, a native of Portland, Oregon, studied speech and voice in New York with Clifford Jackson and Federica Schmitz Svevo after receiving an American Broadcasting Company scholarship to the American Academy of Dramatic Arts. She has toured with the Whit/Lo Singers, starred Off-Broadway in *The Drunkard*, and appeared with harpist Jay Miller at New York's Café Carlyle and the Waldorf-Astoria's Peacock Alley. More recently, performing with composer-pianist William Bolcom, she has gained recognition throughout the country as a singer of American popular songs of the '20s and '30s. Together they have taught master classes in American popular-song history and literature at Portland State University. Ms Morris and Mr Bolcom have recently recorded for Nonesuch Records.



Martin Jackson

BILL BOLCOM, a native of Seattle, Washington, studied composition with Darius Milhaud in California and Paris and, in 1964, received the first Doctor of Musical Arts degree conferred by Stanford University. As composer, Bolcom has produced a wide variety of works for the stage and for instrumental and vocal ensemble. He is the recipient of a number of awards and honors, including two Guggenheim fellowships and an American Academy of Arts and Letters award. Since the fall of 1973, Mr Bolcom has taught composition at the School of Music, University of Michigan, Ann Arbor. As pianist, he has recorded for Advance, Jazzology and Nonesuch.



THE BOSTON SYMPHONY PENSION INSTITUTION

The Boston Symphony Pension Institution, established in 1903, is the oldest among American symphony orchestras. During the past few years the Pension Institution has paid annually over \$500,000 to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from open rehearsals in Symphony Hall and at Tanglewood and from radio broadcasts, for which the members of the Orchestra donate their services. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

PENSION FUND CONCERT

Sunday Evening May 25 1975 at 8.30

ARTHUR FIEDLER *Conductor*

OLD TIMERS' NIGHT

*Triumphal March, from 'Aida'

Verdi

*Waltzes from 'Faust'

Gounod

Victor Herbert Favorites

arr. Sanford

March of the Toys—Absinthe Frappée—Because You're
You—When You're Away—I Can't Do the Sum—I'm Falling
in Love with Someone—Gypsy Love Song—Italian Street
Song—Kiss Me Again—The Irish Have a Great Day Tonight

Memories - Sing Along (Everybody Sing)

arr. Hayman

Memories—School Days—I'm Looking Over a Four Leaf Clover—
Row, Row, Row—I Want a Girl—Always—A Pretty Girl—If You
Knew Suzy—Deep in the Heart of Texas—Those Were the Days

Overture to 'La Gazza Ladra'

Rossini

WILLIAM BOLCOM and JOAN MORRIS

I'll Build a Stairway to Paradise (with Orchestra)
Mean to Me (with Orchestra)
Makin' Whoopee (alone)
I'm Craving for That Kind of Love (with
Orchestra)

Gershwin

Ahlert

Donaldson

Sissle-Blake

*The Last Rose of Summer, from 'Irish' Suite

Anderson

WILLIAM BOLCOM and JOAN MORRIS

Pineapple Rag (with Orchestra)
Scott New Era Rag (alone)
Bill (alone)
Meet me in St Louis, Louis (with Orchestra)

Joplin

Scott

Kern

Sterling-Mills

*Old Timers' Night at the Pops (Everybody Sing)

arr. Lake

Ta-Ra-Ra-Boom-De-Ay—The Bowery—The Sidewalks of
New York—Sweet Rosie O'Grady—Daisy—The Band Played On—
After the Ball—A Hot Time in the Old Town Tonight

*Colonel Bogey March

Alford

William Bolcom plays the Baldwin Piano

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AT THE POPS

(Order by Number Below)

- #21 **St. Michell Vouvray**
French White SemiDry
Vintage
- #51 **Francois Monopole**
French Champagne
Blanc of Blancs, Vintage
Bottle \$8.00
- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatsvine
Bottle \$4.50
- #54 **Costa Do Sol Rose**
Vintage Estate Bottled
Finest Portuguese Rose
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- #55 **The Bull Sangria**
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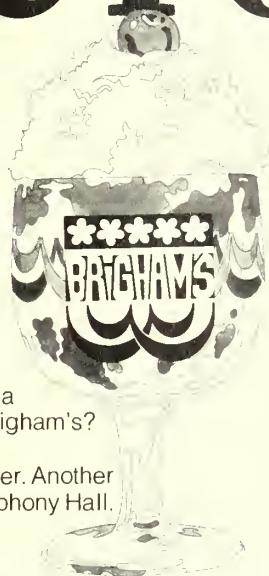


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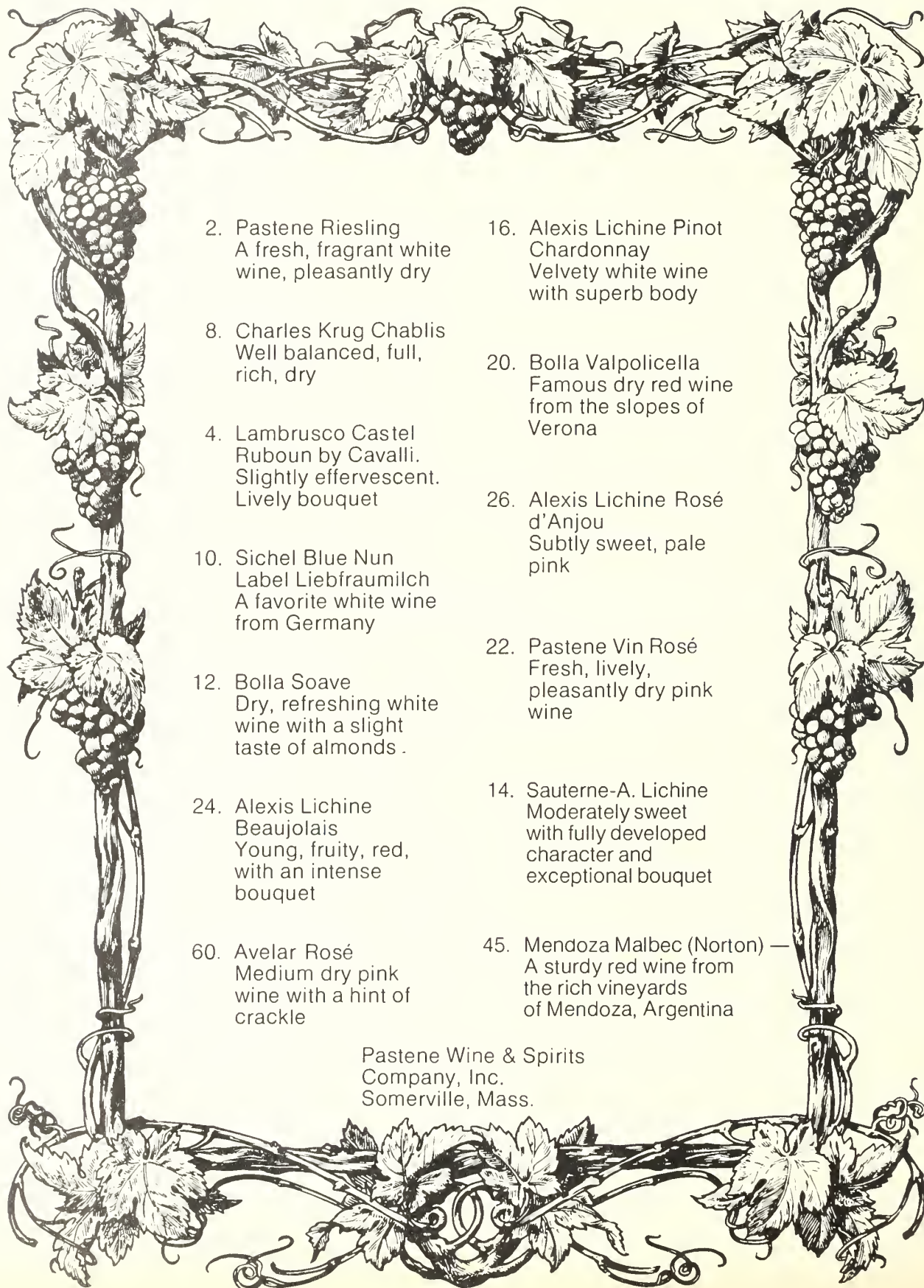
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Young Audiences of Massachusetts brings to children at school live performances by the finest of professional artists. Concert performances and artist-teacher classroom workshops involve the children in a creative educational experience. For many, it is the first touch of living art. Last year, in Massachusetts alone, ten different ensembles reached 80,000 children. Programs include vocal, string, woodwind, brass, early music, percussion, opera, dance and African arts. For information, or to schedule performances in schools throughout New England, call Young Audiences of Massachusetts, 74 Joy Street, Boston 02114, 617-742-8520.

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| 8. Charles Krug Chablis
Well balanced, full, rich, dry | 20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona |
| 4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet | 26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink |
| 10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany | 22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine |
| 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds. | 14. Sauterne-A. Lichine
Moderately sweet with fully developed character and exceptional bouquet |
| 24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet | 45. Mendoza Malbec (Norton) —
A sturdy red wine from the rich vineyards of Mendoza, Argentina |
| 60. Avelar Rosé
Medium dry pink wine with a hint of crackle | |

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The Pops Wine List

CHAMPAGNE & SPARKLING WINES

	1/2 Bot.	Bot.
5 Great Western Extra Dry Champagne.....	8.00	4.50
6 *Gancia Asti Spumante.....	9.00	
7 Great Western Sparkling Burgundy.....	8.00	4.50
28 *Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00	
30 *Taittinger Brut La Française Champagne.....	17.00	8.50
51 *François, Blanc de Blanc, Monopole, Vintage.....	8.00	
52 *François, Cold Duck.....	6.00	
17 Champagne Cocktail for Two....	3.00	

WHITE WINES

2 Pastene Riesling.....	3.50	
8 C. Krug Chablis.....	4.50	3.00
10 *Sichel Liebfraumlilch Superior, Blue Nun.....	6.50	4.00
12 *Bolla Soave.....	5.50	3.50
14 *Sauternes (A. Lichine).....	5.50	
16 *Pinot Chardonnay (A. Lichine).....	5.50	
19 *Valkenberg Madonna Liebfraumlilch.....	6.00	3.50
21 *St Michael Vouvray.....	5.00	
32 *Liebfraumlilch, Vintage Madrigal.....	6.00	3.50
33 Souverain Riesling.....	6.00	
34 *Lancers Vinho Branco.....	6.50	4.00
35 Souverain Chablis.....	5.00	
36 *Chablis Grand Cru Les Clos....	10.00	
38 *Bouchard Père & Fils Pouilly Fuissé.....	9.50	6.00

53 *Liebfraumlilch (Karl von Stetten) — Quart.....	4.50
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RED WINES

4 *Lambrusco (Cavalli) Castel Ruboun.....	4.50	3.00
20 *Bolla Valpolicella.....	5.50	3.50
24 *Beaujolais (A. Lichine).....	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot).....	6.50	4.00
41 Souverain Burgundy.....	6.50	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 Souverain Zinfandel.....	6.50	
44 *DeLuze Claret.....	4.50	
45 *Mendoza Malbec (Norton).....	4.50	
46 *Chateauneuf du Pape, Domaine de la Solitude.....	8.50	5.00
48 *Mazzonei Lambrusco.....	4.50	
55 *Sangria (The Bull).....	3.50	

ROSÉ WINES

22 Pastene Vin Rosé.....	4.00	2.50
26 *Rosé d'Anjou (A. Lichine).....	5.50	3.50
50 *Lancers Vin Rosé.....	6.50	4.00
54 *Costa do Sol (Portugal).....	5.50	3.00
60 *Avelar Rosé.....	4.50	3.00

APÉRITIF

18	*St Michael French Gold Wine..	7.00	
27	*Duff Gordon Sherry, Amontillado (Dry).....	8.00	1.00

WINE PUNCH

	Pitcher	Glass
Claret or Sauterne Punch.....	3.25	1.00
Claret Lemonade.....	3.25	1.00

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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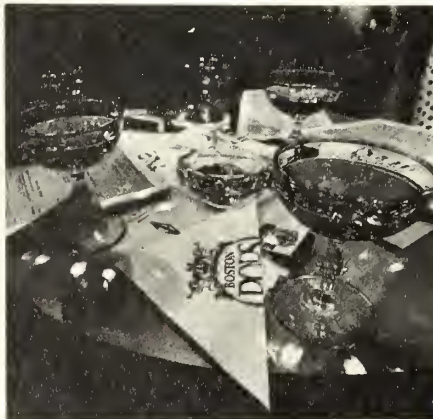
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Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and		Swiss Cheese.....	1.00
Swiss Cheese.....	2.00		

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.

Camembert.....	.85
La Vache Qui Rit (Gruyère).....	.85
Gourmandise au Kirsch.....	.85
Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50 .90	Spanish Peanuts.....	.45 .70
Extra Fine Cashews.....	.95 1.25	Mixed Nuts with Peanuts...	.75 .95
Mixed Nuts (no peanuts).....	.90 1.15		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints.....	1.85	Chocolates.....	.40
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Pops Punch, Pitcher.....	2.25	Martinelli's Sparkling Cider	
Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz.....	.35		

Wine Punch — See Wine List

COFFEE AND TEA

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Iced Coffee.....	.40	Iced Tea.....	.40

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Molson Ale (Canada).....	1.10

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ART EXHIBITION IN THE
CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mel-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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SYMPHONY HALL INFORMATION

Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

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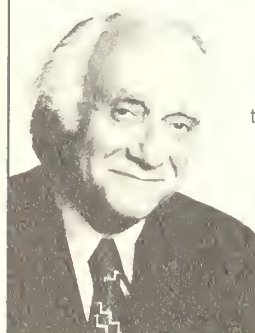
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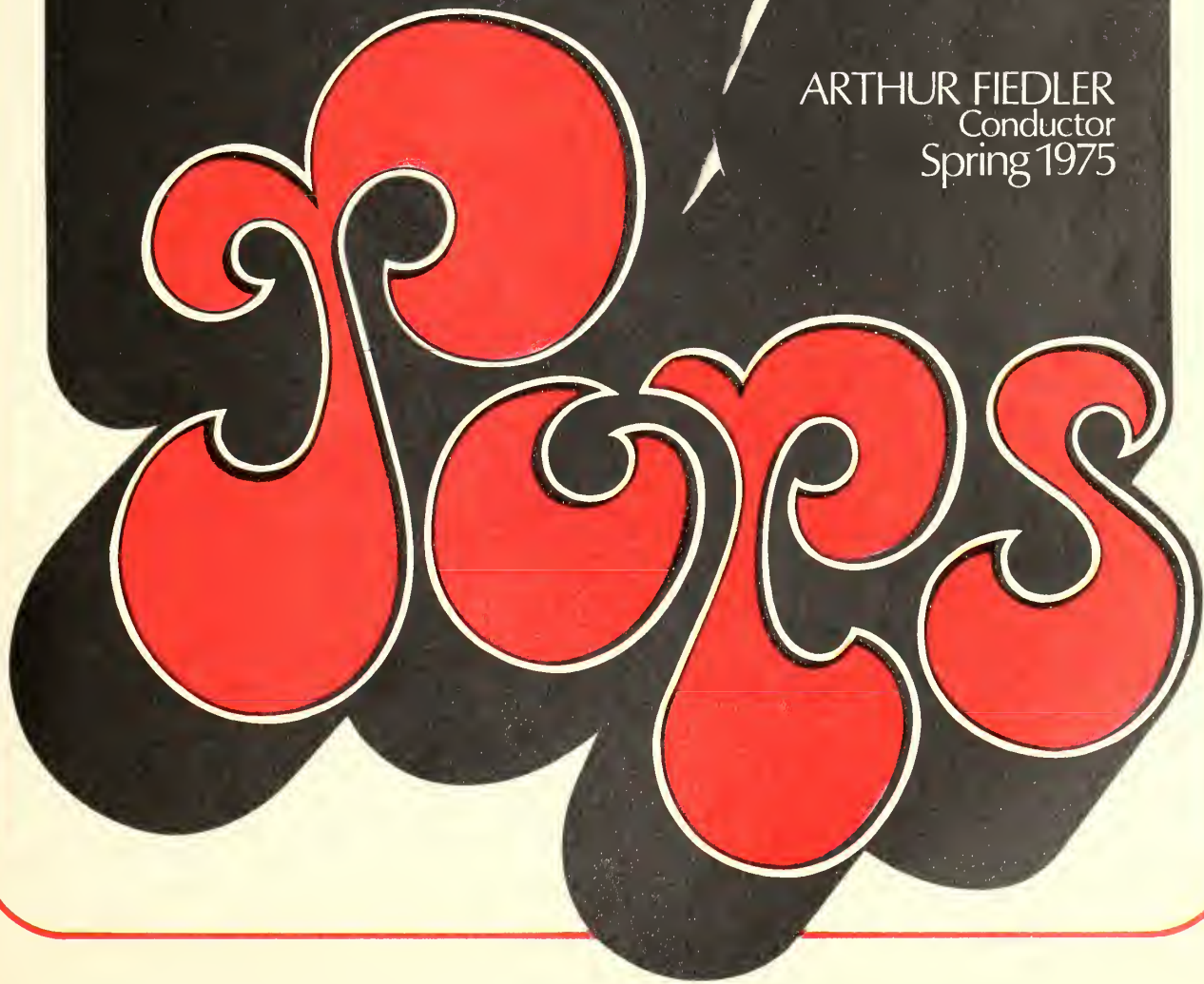
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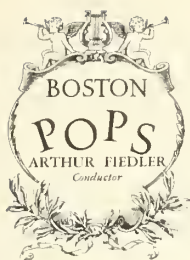
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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

NINETIETH SEASON 1975

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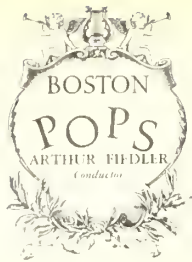
The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

Ann Hobson

guitar

Robert Karol

piano

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organ

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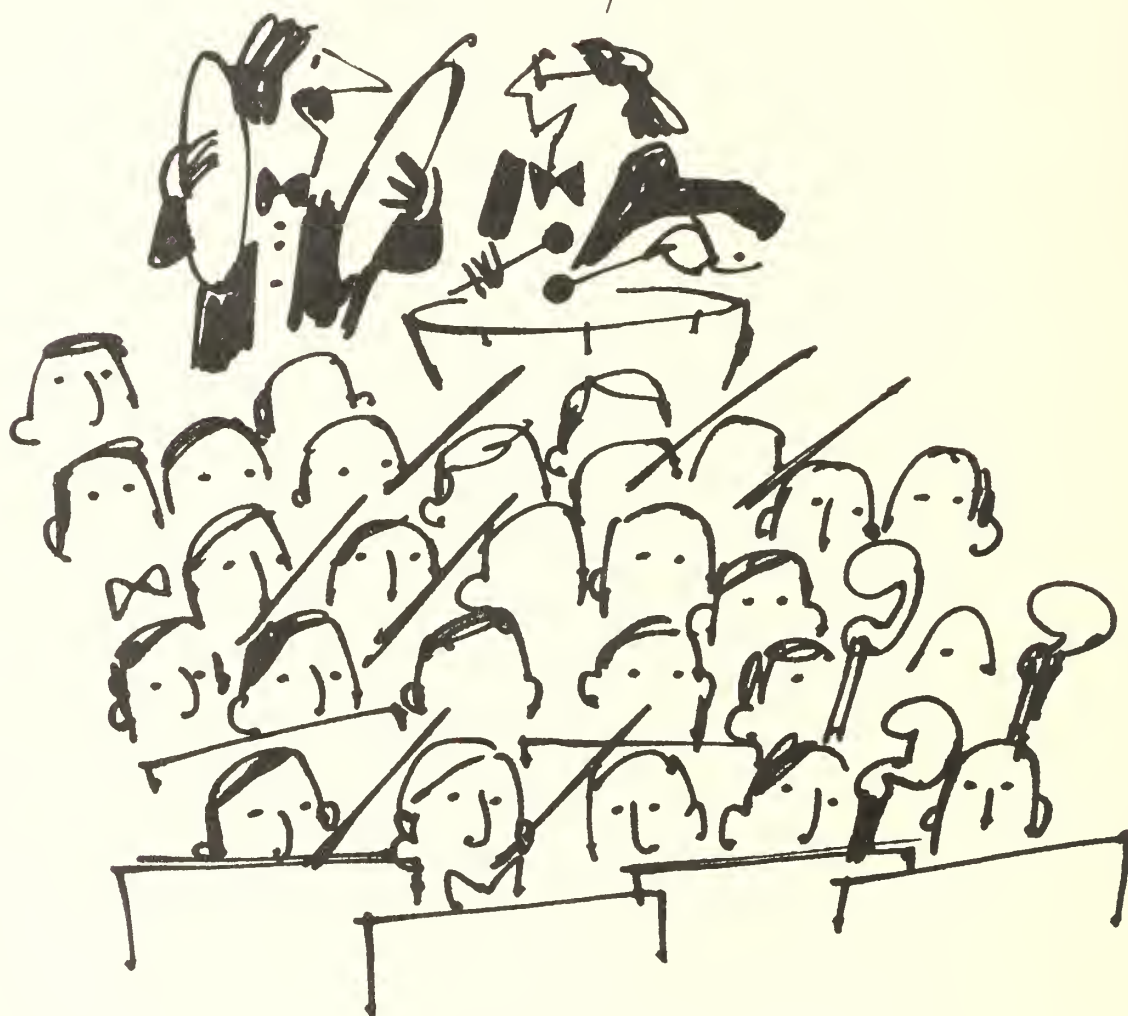
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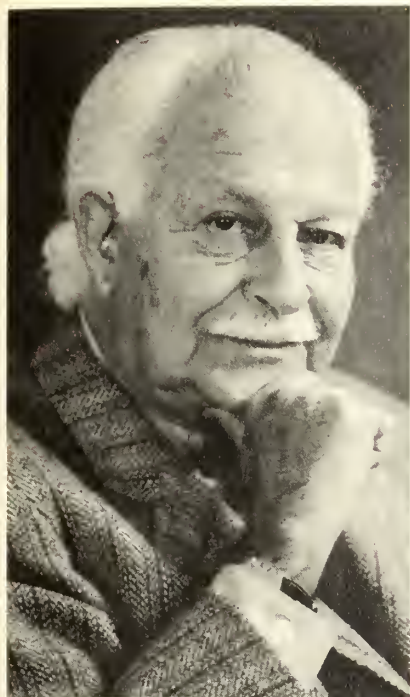
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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.



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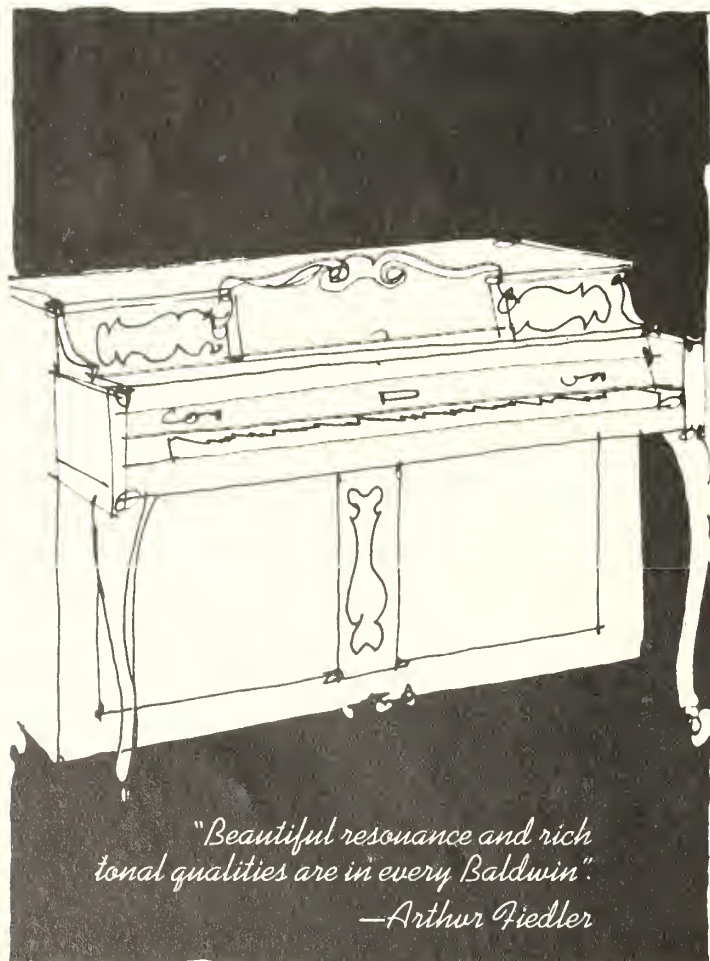




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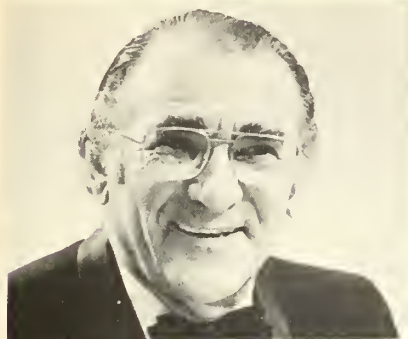
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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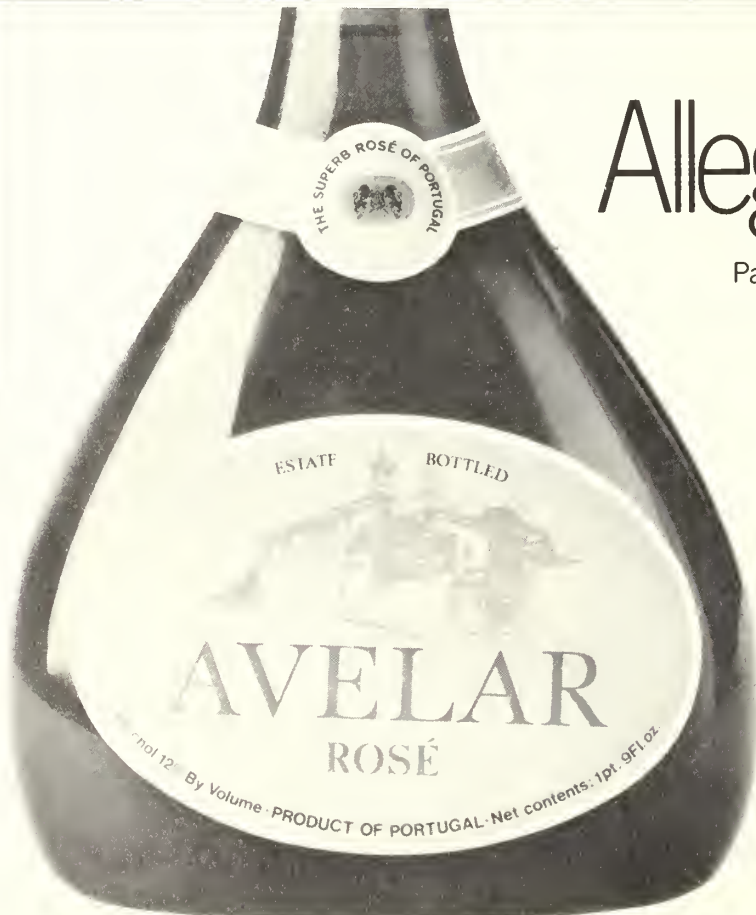
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THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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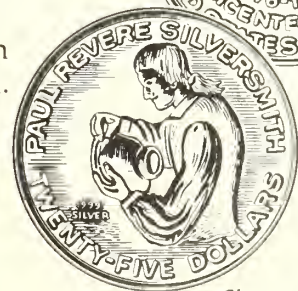
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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-FIFTH PROGRAM

Monday Evening May 26 1975 at 8.30

ARTHUR FIEDLER *Conductor*

*Knightsbridge March

Coates

*Overture to 'Der Freischütz'

Weber

*Air from Suite No. 3

Bach-Wilhelmj

*Suite from 'Carmen'

Bizet

Prélude and Aragonaise—Intermezzo—The Dragoons
of Alcala—Les Toréadors

First Movement (Allegro con brio) from Piano
Concerto No. 1 in C Major, Op. 15

Beethoven

STEPHANIE HELEN JACOB

The Young Person's Guide to the Orchestra

Britten

A. RAMÓN RIVERA *Narrator*

†*Selections from 'West Side Story'

Bernstein

I Feel Pretty—Maria—Something's Coming—Tonight—
One Hand, One Heart—Cool—America

†Theme from 'Sesame Street'

Raposo

*Wedding Dance

Press

*Among those present: New England Conservatory of Music
Preparatory School; Topsfield Rotary Club*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



STEPHANIE JACOB, who lives in Lincoln, Massachusetts, is a senior at the Lincoln-Sudbury Regional High School. She is presently in her tenth year of piano study, and has been enrolled at the New England Conservatory Preparatory Division for theory, ensemble and piano instruction for the last five years. She has studied piano with Norma Casner, Liora Sarch, Patricia Zander, and is currently with Katya Andy of the Conservatory college faculty. Miss Jacob's interests include history and literature as well as music. She will enter Radcliffe College in the fall.



Jill Dunbar

ANGEL RAMÓN RIVERA is a native of San Juan, Puerto Rico where he attended the Elisa Tavárez Academy. He received both his Bachelor's and Master's degrees from the New England Conservatory of Music. His teachers in piano have included Tavárez, Sanroma, Miklos Schwalb and Howard Goding. In 1965 and 1968 respectively he received full scholarships to Tanglewood and Castle Hill. Mr. Rivera has given piano recitals throughout Puerto Rico, and in New England at Jordan Hall, Boston University, the Gardner Museum, Castle Hill, the Berkshire Music Center and the Boston Center of the Arts. He has appeared on television in both Puerto Rico and in Boston. Since 1964 he has taught piano in the Preparatory School of the New England Conservatory, where at various times he has been Program Chairman, Chairman of the Piano Department and, currently, Director. Angel Ramón Rivera is presently working on a book which will contain a complete compilation of Spanish and Latin American Art Songs with both literal and poetic translations as well as a key to diction.

EMANUEL BOROK, concertmaster of the Boston Pops Orchestra and assistant concertmaster of the Boston Symphony, was born in Russia in 1944. He received his early musical education at the Darzinja Music School in Riga. In 1959 he went to Moscow where he studied at the Gnessins Music School and later the Gnessins Institute, with Michael Galitzky. During this time Emanuel Borok played with the Moscow Chamber Orchestra under Rudolph Barshay. He was also prize winner of two competitions held in Moscow: second prize in the Violin Competition of the Russian Soviet Republic, and fourth prize in the Violin Competition of the Soviet Union. In 1969 he graduated from the Institute, and joined the Orchestra of the Bolshoi Theater. One year later he was successful in winning the competition for assistant concertmaster of the Moscow Philharmonic Orchestra, conducted by Kiril Kondrashin. At this time he also became a member of the Moscow Philharmonic String Quartet. In 1973 Emanuel Borok left Russia in order to immigrate to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra.



BERTICA SHULMAN CRAMER was born in Havana, Cuba, where she began studying the piano at the age of three. She gave her first concert the following year, and at seven she was soloist with the Havana Symphony Orchestra. At the close of World War Two she moved to Boston, having received a scholarship to the Longy School of Music in Cambridge. During the next years she studied with such well known musicians as Boris Goldovsky, Nadia Boulanger and Claudio Arrau, and at the Berkshire Music Center at Tanglewood. She made her Boston debut in Jordan Hall, and has been soloist many times with the Boston Pops and at Esplanade concerts. Miss Cramer's performances in the Boston area include the Gardner Museum and the Robbins Library Series in Arlington. Besides her private teaching, she coaches opera and is a member of the faculty of the Goldovsky Opera Institute at Southeastern Massachusetts University in Dartmouth.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-SIXTH PROGRAM

Tuesday Evening May 27 1975 at 8.30

HARRY ELLIS DICKSON *Conductor*

*Wedding March, from 'Le Coq d'Or' *Rimsky-Korsakoff*

Prelude to 'Die Meistersinger' *Wagner*

Ave Maria *Bach-Gounod*

EMANUEL BOROK *solo violin*

*Suite from 'Swan Lake' *Tchaikovsky*

Opening Scene from Act II—Valse from Act I—Dance of the Swans from Act II—Hungarian Dance from Act III

Piano Concerto No. 2 in G minor, Op. 22 *Saint-Saëns*

Andante sostenuto
Allegro scherzando
Presto

BERTICA SHULMAN CRAMER

†*Selections from 'Fiddler on the Roof' *Bock*

Fiddler on the Roof—Matchmaker, Matchmaker—Far from the Home I Love—Miracle of Miracles—Sunrise, Sunset—Anatevka—To Life

*Moonlight Serenade *Miller*

*Look Sharp - Be Sharp *Merrick-Bennett*

Among those present: Newton-Wellesley Hospital; Mt Holyoke Club of Boston; Skidmore Alumnae Club of Boston; St Jude's Catholic Nurses' Guild; The Joseph Warren Lodge

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-SEVENTH PROGRAM

Wednesday Evening May 28 1975 at 8.30

ARTHUR FIEDLER *Conductor*

*Pomp and Circumstance, March No. 1 in D Major

Elgar

Overture to 'Le Roi d'Ys'

Lalo

Concertino for Trombone and String Orchestra

Lovelock

Vivace e ritmico

Moderato e tranquillo

Allegro giocoso

RONALD BARRON

first performance in Boston

*Wine, Woman and Song, Waltzes

Strauss

†*Little Fugue in G minor

Bach-Cailliet

Carmen Fantasy, for Violin and Orchestra, Op. 25

EMANUEL BOROK

Sarasate

*Selections from 'South Pacific'

Rodgers

I'm Gonna Wash That Man Right Outa My Hair—Bali

H'ai—Happy Talk—Some Enchanted Evening—I'm in

Love with a Wonderful Guy

†*Bugler's Holiday

Anderson

Men of Ohio

Fillmore

Among those present: New England Baptist Hospital;

University of Ohio; University of Cincinnati;

Attleboro Lions Club; Mayflower Chapter of B'nai B'rith

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



RONALD BARRON, a member of the Boston Symphony Orchestra and principal trombonist of the Boston Pops, was born in Harrisburg, Pennsylvania and joined the Orchestra in 1970. He received his Bachelor of Music degree from the College-Conservatory of Music of the University of Cincinnati, where he studied with Ernest Glover. Prior to joining the Boston Symphony he was for two years a member of the Montreal Symphony Orchestra. In 1974 he won the highest prize awarded in trombone (2nd prize) at the Munich International Competition sponsored by the Bavarian Radio Network. As a result, he appeared with the Bavarian Radio Orchestra in a performance of *Ballade* by Frank Martin. Mr Barron has appeared as soloist with the Boston Pops and with the New Hampshire Philharmonic, and has given a number of solo recitals throughout New England. A member of the faculties of Boston University and the Boston Conservatory of Music, he also organizes the Boston Trombone Ensemble.

EMANUEL BOROK

[See page 14 for biography]





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Chestnut Hill Mall, 738-4411
Tweeter's Hi-Fi Outlet, 163 Amory St.
 (at B.U. near Ski Market) 731-5300.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-EIGHTH PROGRAM

Thursday Evening May 29 1975 at 8.30

ARTHUR FIEDLER *Conductor*

*Radetzky March	<i>J. Strauss Sr</i>
Overture to 'Egmont'	<i>Beethoven</i>
†*Waltz of the Flowers, from 'The Nutcracker'	<i>Tchaikovsky</i>
*Bacchanale, from 'Samson and Delilah'	<i>Saint-Saëns</i>

Piano Concerto in G Major Allegramente Adagio assai Presto	<i>Ravel</i>
SETH CARLIN	

†*Bolero	<i>Ravel</i>
<i>In commemoration of the 100th anniversary of the composer's birth.</i>	
Selections from 'No, No, Nanette' Introduction—I Want to be Happy—Too Many Rings Around Rosie—Tea for Two—Waiting for You—You Can Dance with Any Girl at All—No, No, Nanette	<i>Youmans</i>
*Serenata	<i>Anderson</i>
†*I Feel the Earth Move	<i>King</i>

*Among those present: Exeter-Andover Alumni; Vassar Club;
Emmanuel College, Class of 1975*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

SETH CARLIN, who received his Bachelor of Arts degree from Harvard University, studied with Jules Gentil at the École Normale de Musique in Paris where he received a first in that school's *Licence de Concert* examination. Mr Carlin holds a Master of Science Degree from the Juilliard School where his piano teacher was Rosina Lhevinne. He has been a finalist at the Kosciusko Chopin Competition in New York, has won a gold medal at the Vercelli Competition in Italy and has been a semifinalist in the Tchaikovsky International Piano Competition in Moscow. In 1973 he was a prize winner in the International Busoni Piano Competition in Bolzano, Italy. Seth Carlin has appeared many times in recital in the United States and in Europe. He has played for French, German and American radio and television networks, and has appeared with the Harvard-Radcliffe Orchestra in Carnegie Hall and with the Long Island Philharmonic. He has also appeared at the Marlboro Music Festival, the Festival of Two Worlds in Spoleto, Italy and the Fall Festival of Arts at Michigan State University.



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ELIZABETH MANN is a sophomore at Newton North High School where she studies music theory with Henry Lasker and is principal flutist of instrumental groups there. She also studies privately at the New England Conservatory of Music and is a member of the Greater Boston Youth Symphony Orchestra. Miss Mann recently returned from the Massachusetts Youth Wind Ensemble's tour of the Soviet Union, where she appeared as soloist with the group.



GERALDINE O'GRADY is one of Ireland's most popular musicians. Formerly conductor of the Radio Telefis Eireann Symphony Orchestra, she has won numerous musical prizes in Europe. Miss O'Grady started her violin studies at the Irish College of Music in Dublin. She won all major violin awards in Ireland and, at age sixteen, was given a scholarship by the Irish government to continue her studies in Paris under Jean Fournier. In 1955 she graduated from the Conservatoire National Supérieur de Paris with a Premier Prix and First Place. As a soloist she has played in Brazil, as well as most of the countries of Europe. Miss O'Grady broadcasts regularly on Radio Telefis Eireann and the BBC, and has also been featured on Paris Radio, Vatican Radio and Radio Hilversum. In addition to numerous appearances on Irish Television, she has appeared as soloist on BBC Television and on TV Brazil. Her recording of classical Irish Airs has enjoyed popularity world wide.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

TWENTY-NINTH PROGRAM

Friday Evening May 30 1975 at 8.30

ARTHUR FIEDLER *Conductor*

EIRE SOCIETY NIGHT

- | | |
|---|-----------------|
| An Féinics (The Phoenix), March | <i>Potter</i> |
| *American Salute (When Johnny Comes Marching Home) | <i>Gould</i> |
| *Irish Tune from County Derry | <i>Grainger</i> |
| First Movement (Allegro aperto) from Flute Concerto
No. 2 in D Major, K. 314
ELIZABETH MANN | <i>Mozart</i> |
| Hallelujah Chorus, from 'The Messiah' | <i>Handel</i> |

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- | | |
|---|--------------------|
| Havanaise for Violin and Orchestra, Op. 83 | <i>Saint-Saëns</i> |
| Rapsoid Éireannaíge (Irish Rhapsody) for Violin
and Orchestra
GERALDINE O'GRADY | <i>Potter</i> |
| *From 'Irish' Suite
Irish Washerwoman—Minstrel Boy—The Wearing of
the Green—The Girl I Left Behind Me | <i>Anderson</i> |

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Raymond Smith *Director*

- | | |
|---|-------------------|
| Come Let Us All A-Maying Go | <i>Handel</i> |
| Raymond Smith <i>Conductor</i>
Howard Cohen <i>Accompanist</i> | |
| The Best of Gershwin | <i>arr. Stern</i> |
| Robert Stern <i>Conductor</i>
Saul Stern <i>Accompanist</i> | |

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- | | |
|---|---------------------|
| Victor Herbert Favorites | <i>arr. Sanford</i> |
| March of the Toys—Absinthe Frappée—Because You're
You—When You're Far Away—I Can't Do the Sum—I'm Falling
in Love with Someone—Gypsy Love Song—Italian Street Song—
Kiss Me Again—The Irish Have A Great Day Tonight | |
| *Moonlight Serenade | <i>Miller</i> |
| O'Donnell Aboo, March | <i>deVille</i> |

*Among those present: Newton North High School; Massachusetts
Society of Certified Public Accountants; Hamilton House;
United Methodist Women - First United Methodist Church*

BALDWIN PIANO
†POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTIETH PROGRAM

Saturday Evening May 31 1975 at 8.30

ARTHUR FIEDLER *Conductor*

BOSTON CITY HOSPITAL NIGHT

- | | |
|---|---------------------|
| *Washington Post, March | <i>Sousa</i> |
| Overture to 'La Gazza Ladra' | <i>Rossini</i> |
| *Largo, from 'Xerxes' | <i>Handel</i> |
| EMANUEL BOROK <i>solo violin</i> | |
| *Suite from 'Gayne' | <i>Khachaturian</i> |
| Dance of the Rose Maidens—Lullaby—Sabre Dance | |

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- | | |
|--|---------------------|
| *Ride of the Valkyries, from 'Die Walküre' | <i>Wagner</i> |
| Rhapsody on a Theme of Paganini, for Piano and Orchestra | <i>Rachmaninoff</i> |
| BARBARA NISSMAN | |

-
- | | |
|--|--------------------|
| Medley of Burt Bacharach Tunes | <i>arr. Knight</i> |
| I Say a Little Prayer—Alfie—What the World Needs Now Is Love—Wives and Lovers (Hey, Little Girl)—The Look of Love—Promises, Promises | |
| *Lara's Theme, from 'Dr Zhivago' | <i>Jarre</i> |
| *Boogie Woogie Bugle Boy | <i>Raye-Prince</i> |

Among those present: Freeman Travel Service: Fitchburg Business and Professional Women's Club; Mr and Mrs Club of St Albert's Parish in Weymouth; 'The Originals'; Sigma Epsilon Rho Honor Society of Northeastern University

BALDWIN PIANO
POLYDOR & *RCA RECORDS

EMANUEL BOROK
[See page 14 for biography]

BARBARA NISSMAN, a native of Philadelphia, received her Bachelor, Master and Doctoral degrees from the University of Michigan where she studied with Gyorgy Sandor. While attending the University of Michigan she was the recipient of a three year federal grant for her doctoral studies as well as the Stanley Medal, the University's most distinguished musical honor. In July 1969 she made her first Latin-American tour, appearing in both concert and recital, and in January 1970 her first European tour. Since then she has toured with a number of European orchestras, appearing throughout Holland, Germany, Italy, Scandinavia, Portugal, Belgium and Yugoslavia. In May 1971 Miss Nissman performed at the Ann Arbor May Festival with the Philadelphia Orchestra. Since then she has appeared with Eugene Ormandy and the Philadelphia Orchestra in Philadelphia, Baltimore and in Washington at the Kennedy Arts Center. This past season she performed with the Amsterdam Philharmonic, the Bergen Festival Orchestra, the Belgian Radio Orchestra and with various BBC orchestras throughout England.





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Vintage
- #51 **Francois Monopole**
French Champagne
Blanc of Blancs, Vintage
Bottle \$8.00
- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatsvine
Bottle \$4.50
- #54 **Costa Do Sol Rose**
Vintage Estate Bottled
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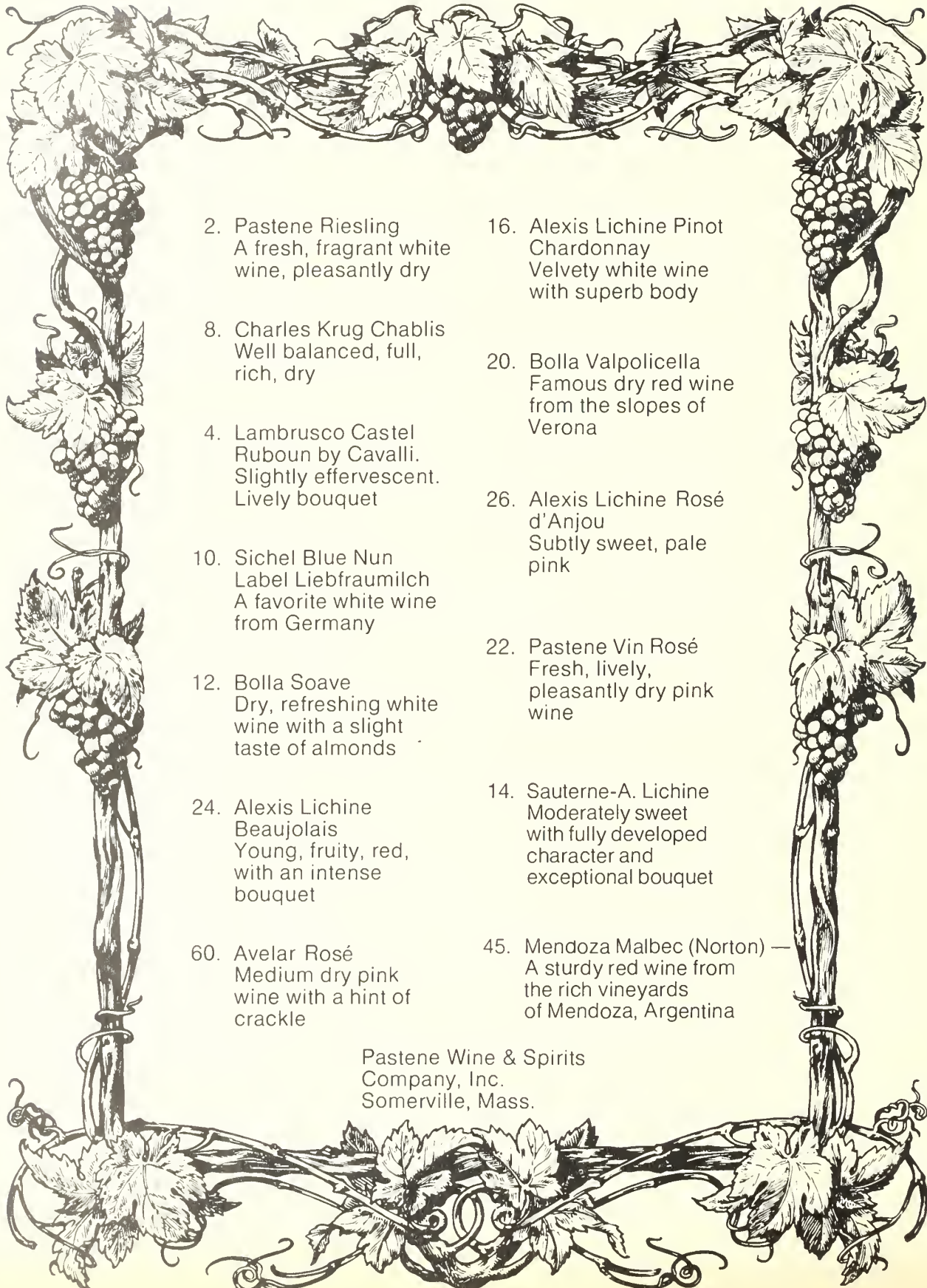
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| 60. Avelar Rosé
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5 Great Western Extra Dry Champagne.....	8.00	4.50
6 *Gancia Asti Spumante.....	9.00	
7 Great Western Sparkling Burgundy.....	8.00	4.50
28 *Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00	
30 *Taittinger Brut La Française Champagne.....	17.00	8.50
51 *François, Blanc de Blanc, Monopole, Vintage.....	8.00	
52 *François, Cold Duck.....	6.00	
17 Champagne Cocktail for Two....	3.00	

WHITE WINES

2 Pastene Riesling.....	3.50	
8 C. Krug Chablis.....	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun.....	6.50	4.00
12 *Bolla Soave.....	5.50	3.50
14 *Sauternes (A. Lichine).....	5.50	
16 *Pinot Chardonnay (A. Lichine).....	5.50	
19 *Valkenberg Madonna Liebfraumilch.....	6.00	3.50
21 *St Michael Vouvray.....	5.00	
32 *Liebfraumilch, Vintage Madrigal	6.00	3.50
33 Souverain Riesling.....	6.00	
34 *Lancers Vinho Branco.....	6.50	4.00
35 Souverain Chablis.....	5.00	
36 *Chablis Grand Cru Les Clos....	10.00	
38 *Bouchard Père & Fils Pouilly Fuissé.....	9.50	6.00

53 *Liebfraumilch (Karl von Stetten) — Quart.....	4.50
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RED WINES

4 *Lambrusco (Cavalli) Castel Ruboun.....	4.50	3.00
20 *Bolla Valpolicella.....	5.50	3.50
24 *Beaujolais (A. Lichine).....	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot).....	6.50	4.00
41 Souverain Burgundy.....	6.50	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 Souverain Zinfandel.....	6.50	
44 *DeLuze Claret.....	4.50	
45 *Mendoza Malbec (Norton).....	4.50	
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48 *Mazzoni Lambrusco.....	4.50	
55 *Sangria (The Bull).....	3.50	

ROSÉ WINES

22 Pastene Vin Rosé.....	4.00	2.50
26 *Rosé d'Anjou (A. Lichine).....	5.50	3.50
50 *Lancers Vin Rosé.....	6.50	4.00
54 *Costa do Sol (Portugal).....	5.50	3.00
60 *Avelar Rosé.....	4.50	3.00

APÉRITIF

18 *St Michael French Gold Wine..	7.00	
27 *Duff Gordon Sherry, Amontillado (Dry).....	8.00	1.00

WINE PUNCH

	Pitcher	Glass
Claret or Sauterne Punch.....	3.25	1.00
Claret Lemonade.....	3.25	1.00

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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The Pops Menu

SANDWICHES

Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and		Swiss Cheese.....	1.00
Swiss Cheese.....	2.00		

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.

Camembert.....	.85
La Vache Qui Rit (Gruyère).....	.85
Gourmandise au Kirsch.....	.85
Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50 .90	Spanish Peanuts.....	.45 .70
Extra Fine Cashews.....	.95 1.25	Mixed Nuts with Peanuts...	.75 .95
Mixed Nuts (no peanuts).....	.90 1.15		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints.....	1.85	Chocolates.....	.40
Butter Creams.....	2.50	Jelly Gems, assorted.....	1.95
Miniatures — 11 oz.....	3.35	Pepp.-Wtg.-Coffee Patties.....	1.25
French Drops — Hard Candies	.50		

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee.....	.60
Sundaes: Chocolate, Strawberry, Cherry, Pineapple....	.90

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass.....	.60	Coca-Cola.....	.35
Pops Punch, Pitcher.....	2.25	Martinelli's Sparkling Cider	
Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz.....	.35		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot.....	.35	Hot Tea, Darjeeling.....	.35
Iced Coffee.....	.40	Iced Tea.....	.40

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Budweiser Beer.....	1.00
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Heineken's Beer (Holland).....	1.25
Molson Ale (Canada).....	1.10

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mei-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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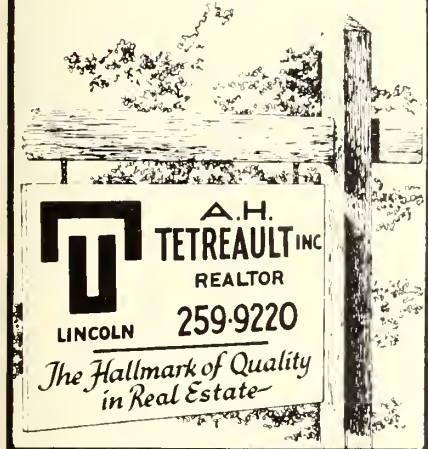
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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston
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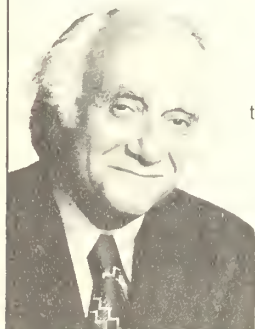
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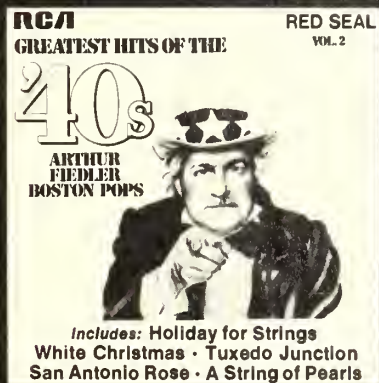
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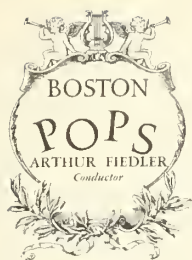
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ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

NINETIETH SEASON 1975

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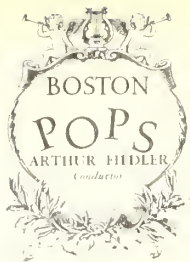
The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Roland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

Ann Hobson

guitar

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piano

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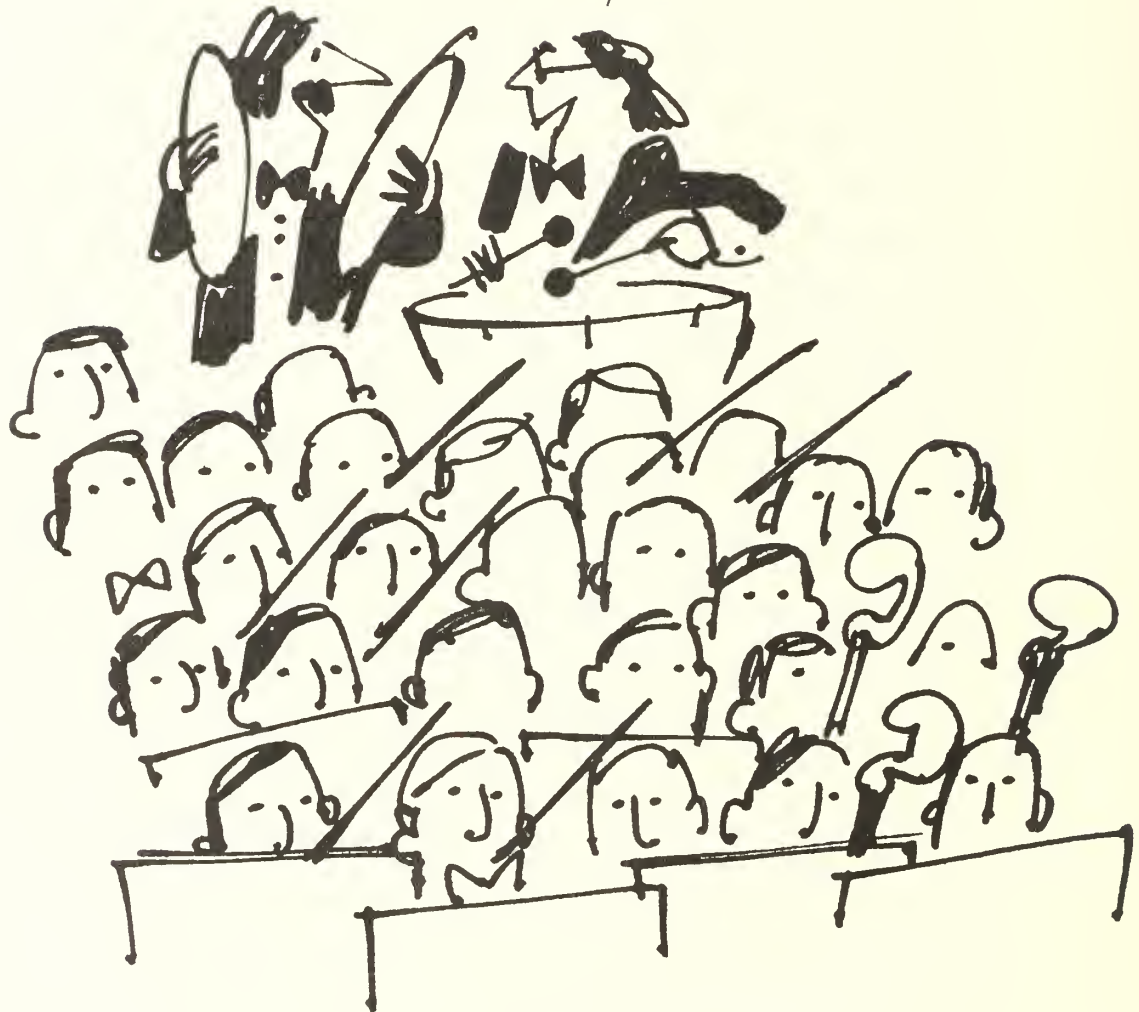
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personnel manager William Moyer

*"Did you see what Steinberg said
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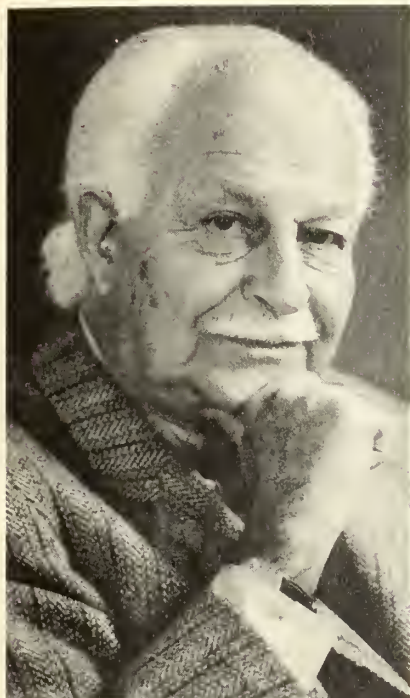
"I didn't dare look!"



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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.

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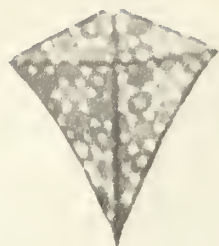
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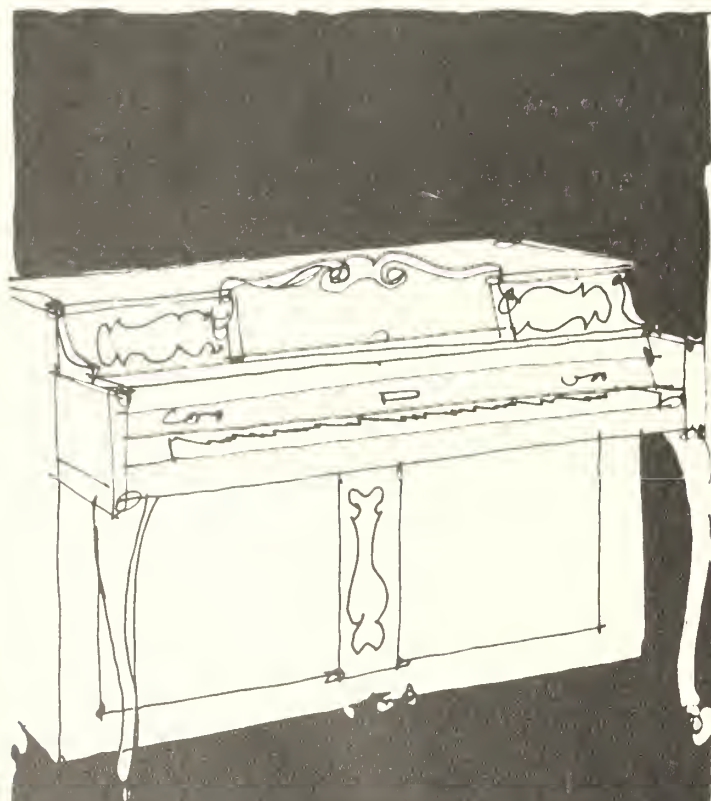
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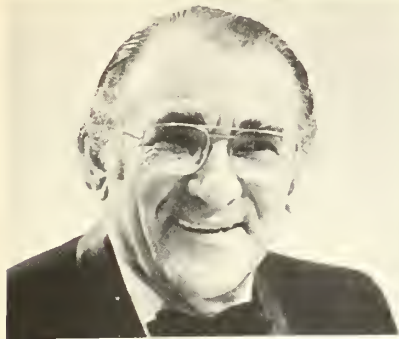
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON. Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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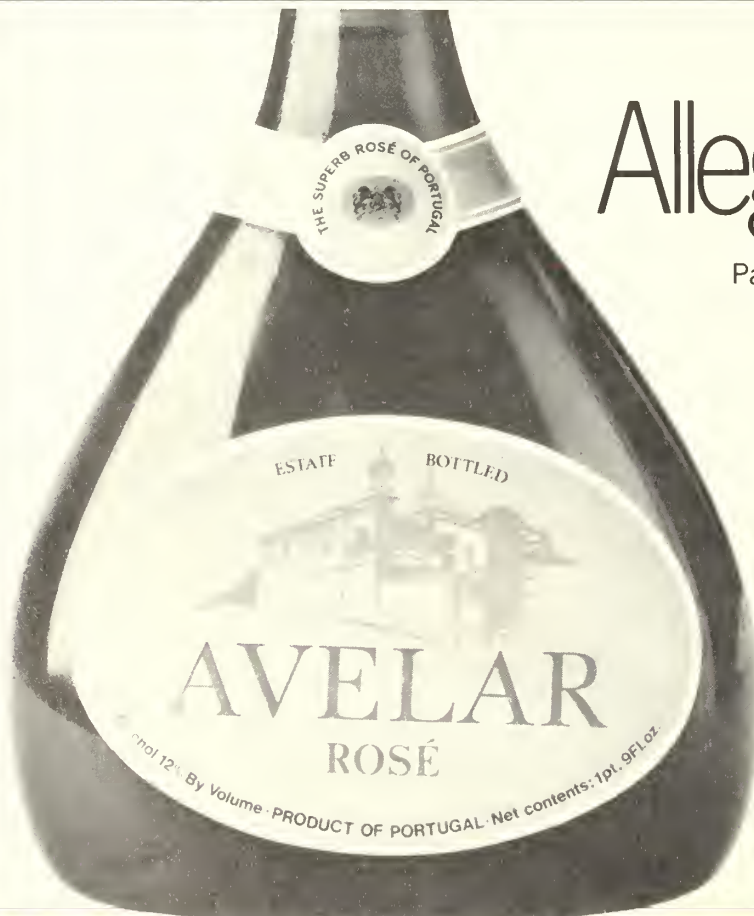
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THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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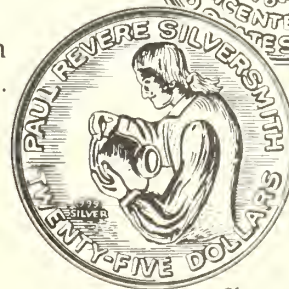
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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-FIRST PROGRAM

Monday Evening June 2 1975 at 8.30

ARTHUR FIEDLER *Conductor*

*Entrance of the Guests, from 'Tannhäuser'

Wagner

*Overture to 'Oberon'

Weber

*Chester

Billings

*Where the Citrons Bloom, Waltzes

Strauss

Totentanz, for Piano and Orchestra

Liszt

TIBOR SZÁSZ

(see pg. 17 for biography)

*Les Préludes, Symphonic Poem

Liszt

Selections from 'Girl Crazy'

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin'

My Time—But Not for Me—I Got Rhythm

*Theme from 'A Man and a Woman'

Lai

†*76 Trombones, from 'The Music Man'

Willson

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-SECOND PROGRAM

Tuesday Evening June 3 1975 at 8.30

HARRY ELLIS DICKSON *Conductor*

LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue*, as official pianist of the Boston Pops Orchestra, he introduced more new works for piano and orchestra at the Pops, under the direction of Arthur Fiedler, than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Sinfonica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovitch, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen*, as well as the first performance in the United States of the *Warsaw Concerto*, which he has recorded three times for RCA with Arthur Fiedler conducting the Boston Pops. In addition to his concert schedule, Leo Litwin heads the Music Department at Mount Ida College in Newton, teaches piano at his own studio at 476 Boylston Street in Boston, and recently pioneered a timely new course, *Women in Music*, for the Music Department of Northeastern University.

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|--|-----------------|
| *March Militaire | <i>Schubert</i> |
| *Prelude to 'Die Meistersinger' | <i>Wagner</i> |
| Valse triste | <i>Sibelius</i> |
| *Suite from 'Carmen' | <i>Bizet</i> |
| Prélude and Aragonaise—Intermezzo—The Dragoons of Alcala—Les Toréadors | |

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| *Rhapsody in Blue, for Piano and Orchestra | <i>Gershwin</i> |
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LEO LITWIN

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| Memories - Sing Along (Everybody Sing) | <i>arr. Hayman</i> |
| Memories—School Days—I'm Looking Over a Four Leaf Clover—Row, Row, Row,—I Want a Girl—Always—A Pretty Girl—If You Knew Suzy—Deep in the Heart of Texas—Those Were the Days | |

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| *Selections from 'Carousel' | <i>Rodgers</i> |
| What's the Use of Wond'rin?—Waltz—If I Loved You—June Is Bustin' Out All Over | |

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| *The Way We Were | <i>Hamlisch</i> |
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| *Boogie Woogie Bugle Boy | <i>Raye-Prince</i> |
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Among those present: Greater Boston Young Men's Christian Association; Weymouth Teachers' Association; Shaw High School of Cleveland, Ohio

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MEMORIES — SING ALONG

1. MEMORIES

by Gus Kahn and E. Van Alstyne

Memories, memories,
Dreams of love so true,
O'er the sea of memory
I'm drifting back to you;
childhood days, wildwood days,
Among the birds and bees—
You left me alone but still you're my own
In my beautiful memories.

2. SCHOOL DAYS

by Gus Edwards and Will Cobb

School days, school days,
Dear old golden rule days,
Readin' and writin' an' 'rithmetic
Taught to the tune of a hick'ry stick.
You were my queen in calico,
I was your bashful barefoot beau;
And you wrote on my slate I love you so,
When we were a couple of kids.

3. I'M LOOKING OVER A FOUR LEAF CLOVER

by Mort Dixon and Harry Woods

I'm looking over a four leaf clover
That I overlooked before.
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane.
No need explaining the one remaining
Is somebody I adore.
I'm looking over a four leaf clover
That I overlooked before.

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4. ROW, ROW, ROW

by Jimmie Monaco and William Jerome

Row, row, row,
Way up the river he would
Row, row, row.
A hug he'd give her
Then he'd kiss her now and then,
She would tell him when,
He'd fool around and fool around
And then they'd kiss again,
And then he'd row, row, row
A little further he would row, Oh, oh, oh, oh,
Then he'd drop both his oars, take a few more encores
And then he'd row, row, row.

5. I WANT A GIRL

by Harry Von Tilzer and William Dillon

I want a girl just like the girl
That married dear old dad—
She was a pearl and the only girl
That daddy ever had—
A good old-fashioned girl with heart so true
One who loves nobody else but you—
I want a girl just like the girl
That married dear old dad.

6. ALWAYS

by Irving Berlin

I'll be loving you
Always.
With a love that's true
Always.
When the things you've planned
Need a helping hand
I will understand
Always, always.
Days may not be fair
Always.
That's when I'll be there
Always—
Not for just an hour,
Not for just a day,

Not for just a year but
Always.

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7. A PRETTY GIRL

by Irving Berlin

A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night and noon—
She will leave you and then
Come back again,
A pretty girl is just like a pretty tune.

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8. IF YOU KNEW SUZY

by Buddy deSylva and Joseph Meyer

If you knew Suzy like I know Suzy
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses what a chassis.
We went riding, she didn't balk.
Back from Yonkers I'm the one that had to walk!
If you knew Suzy, like I know Suzy
Oh! oh what a girl.

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9. DEEP IN THE HEART OF TEXAS

by Don Swander and June Hershey

The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas.
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.

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10. THOSE WERE THE DAYS

words and music by Gene Raskin

Once upon a time there was a tavern
Where we used to raise a glass or two—
Remember how we laughed away the hours
And dreamed of all the great things we would do.
Those were the days, my friend,
We thought they'd never end
We'd sing and dance forever and a day.
We'd live the life we choose
We'd fight and never lose
For we were young and sure to have our way—
la la la la-la-la, la la la la-la-la
La la la la la la la la la la
We'd live the life we choose
We'd fight and never lose.
Those were the days
Oh yes! those were the days.

*TRO—© 1962 & 1968 Essex Music,
Inc., New York. Used by permission.*



DR EVE ELIZABETH SLATER has combined talents in music and medicine throughout her career. She began the study of music with her parents at an early age, and received flute training with Frances Blaisdell of the Manhattan School of Music and Murray Panitz of the Philadelphia Orchestra. She studied with Claude Monteux, son of the former Boston Symphony Orchestra conductor Pierre Monteux, at Vassar College where she graduated Phi Beta Kappa, majoring in chemistry and music. While attending Columbia University's College of Physicians and Surgeons, where she was elected to Alpha Omega Alpha—the national medical honor society—Dr Slater continued her musical studies with Julius Baker, first flutist of the New York Philharmonic. In June of 1971 she began her medical internship at Massachusetts General Hospital and last June became a Diplomate in Internal Medicine. This month she completes fellowship training in cardiology. In January Dr Slater will become Chief Resident in Medicine and the first woman ever appointed to that position at MGH. Dr Slater has appeared as solo flutist with the New Jersey All-State Band and Orchestra, and in recitals at Vassar College and Columbia University. This evening's performance marks her debut with the Boston Pops.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-THIRD PROGRAM

Wednesday Evening June 4 1975 at 8.30

ARTHUR FIEDLER *Conductor*

MASSACHUSETTS GENERAL HOSPITAL NIGHT

- | | |
|------------------------------------|-------------------------|
| *Wedding March, from 'Le Coq d'Or' | <i>Rimsky-Korsakoff</i> |
| *Fingal's Cave, Overture | <i>Mendelssohn</i> |
| †*Ritual Fire Dance | <i>Falla</i> |
| *Roses from the South, Waltzes | <i>Strauss</i> |

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|--|---|
| Concerto No. 2 in D Major
for Flute and Orchestra, K. 314 | <i>Mozart</i>
(Cadenzas by Claude Monteux) |
| Allegro aperto | |
| Andante ma non troppo | |
| Allegro | |

DR EVE ELIZABETH SLATER

- | | |
|-------------------------|----------------------|
| Invitation to the Dance | <i>Weber-Berlioz</i> |
|-------------------------|----------------------|

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| †Selections from 'The Fantasticks' | <i>Schmidt</i> |
| Overture—Never Say No—They Were You—Soon It's
Gonna Rain—Try to Remember—Metaphor (Love! You Are Love!) | |
| *The Way We Were | <i>Hamlisch</i> |
| *Boogie Woogie Bugle Boy | <i>Raye-Prince</i> |

Among those present: Massachusetts Eye and Ear Infirmary;
Grey Eagles Organization; Analog Devices, Inc.; St Peter's
Episcopal Church Couples Club of Beverly; St Agatha's Couples
Club; Concord High School; Framingham North High School;
Somerville School of Ridgewood, New Jersey

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-FOURTH PROGRAM

Thursday Evening June 5 1975 at 8.30

ARTHUR FIEDLER *Conductor*

MASSACHUSETTS INSTITUTE OF TECHNOLOGY NIGHT

*Entrance of the Guests, from 'Tannhäuser'

Wagner

†Festive Overture, Op. 96

Shostakovich

*Air from Suite No. 3

Bach-Wilhelmj

*Capriccio Italien

Tchaikovsky

Carmen Fantasy, for Violin and Orchestra, Op. 25

Sarasate

EMANUEL BOROK

*Suite from 'Peer Gynt'

Grieg

Morning Mood—Ase's Death—Anitra's Dance—
In the Hall of the Mountain King

*Tales from the Vienna Woods, Waltzes

Strauss

Selections from 'Girl Crazy'

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My
Time—But Not for Me—I Got Rhythm

*Look Sharp - Be Sharp

Merrick-Bennett

ARISE YE SONS OF M. I. T.

BALDWIN PIANO

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TIBOR SZÁSZ was born in Hungary where he received his early training as a pianist under Professor Elisa Ciolan. In 1970 he came to the United States on a scholarship from the New England Conservatory. There he received both his Artist's Diploma and his Master's Degree. In this country Tibor Szasz has studied with Russell Sherman and with Theodore Lettvin. Twice a prize-winner in international competitions, he has given many performances in Europe and the United States, including concerts at the Gardner Museum, recitals on WCRB and WBUR and guest appearances with the Boston Pops. Mr Szasz is a member of Pi Kappa Lambda and is on the faculty of the New England Conservatory and the Dana School of Music.

(see pg. 13 for program)



EMANUEL BOROK, concertmaster of the Boston Pops Orchestra and assistant concertmaster of the Boston Symphony, was born in Russia in 1944. He received his early musical education at the Darzinja Music School in Riga. In 1959 he went to Moscow where he studied at the Gnessins Music School and later the Gnessins Institute, with Michael Galitzky. During this time Emanuel Borok played with the Moscow Chamber Orchestra under Rudolph Barshay. He was also prize winner of two competitions held in Moscow: second prize in the Violin Competition of the Russian Soviet Republic, and fourth prize in the Violin Competition of the Soviet Union. In 1969 he graduated from the Institute, and joined the Orchestra of the Bolshoi Theater. One year later he was successful in winning the competition for assistant concertmaster of the Moscow Philharmonic Orchestra, conducted by Kiril Kondrashin. At this time he also became a member of the Moscow Philharmonic String Quartet. In 1973 Emanuel Borok left Russia in order to immigrate to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra.



Bob Hope Admiring His 'Arthur Fiedler Watch'

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-FIFTH PROGRAM

Friday Evening June 6 1975 at 8.30

HARRY ELLIS DICKSON *Conductor*

AMERICAN CANCER SOCIETY NIGHT

March, 1776

(Based on the song, 'Chester', by William Billings)

Langendoen

Overture to 'L'Italiana in Algeri'

Rossini

†*Jalousie, Gypsy Tango

Gade

Romeo and Juliet, Overture-Fantasia

Tchaikovsky

Piano Concerto No. 1 in E flat Major

Liszt

PHYLLIS MOSS

*Finlandia, Tone Poem

Sibelius

†*Selections from 'West Side Story'

I Feel Pretty—Maria—Something's Coming—

Tonight—One Hand, One Heart—Cool—America

Bernstein

†The Entertainer, from 'The Sting'

Joplin

*Colonel Bogey March

Alford

*Among those present: International Association of Personnel
in Employment Security; The Mitre Corporation; Hitching Post
Association; United Church of Walpole; C.Y.C. Bands of Worcester*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



PHYLLIS MOSS, who was born in Philadelphia, was awarded a scholarship to the Curtis Institute of Music at the age of eleven. Studying with Mme Isabelle Vengerova, she made her Philadelphia debut at a concert of the Philadelphia Symphonietta under Sevitzy. Since then Miss Moss has toured extensively and has been soloist with the Philadelphia Orchestra, the Boston Pops, the Bamberger Symphony and the Boston Civic Symphony. She has given recitals at New York's Metropolitan Museum, the Brooklyn Academy of Music, the Gardner Museum, the Philadelphia Museum of Art, Wellesley College and, recently, Lincoln Center in New York. During the last few years Phyllis Moss has been a member of the Boston Trio, giving chamber concerts throughout New England, and has also been on the faculty of Wellesley college.

THE COUNCIL OF THE BOSTON SYMPHONY ORCHESTRA

The Council, founded twelve years ago, plays a vital role in the support of the many and varied activities of the Boston Symphony Orchestra Inc., including the Boston Pops Season. The Council's stated purpose is 'to increase community understanding of the Boston Symphony Orchestra Inc., and help provide supplementary financial assistance.' Whether you are a regular or an occasional visitor to Pops, you are cordially invited to become a Friend. Please telephone or write to Mrs Whitty at Symphony Hall (266-1348).

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-SIXTH PROGRAM

Saturday Evening June 7 1975 at 8.30

ARTHUR FIEDLER *Conductor*



JOSEPH SILVERSTEIN, assistant conductor of the Boston Symphony Orchestra since the beginning of the 1971-1972 season and concertmaster since 1962, joined the Orchestra in 1955. He was then, at the age of twenty-three, the youngest member. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Josef Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver, and Philadelphia. Joseph Silverstein has established an international reputation as soloist and as first violinist of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida. During past seasons he has performed over 30 concertos with the Orchestra, and has recorded those by Bartók and Stravinsky for RCA.

As violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music for Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center at Tanglewood, he is also Adjunct Professor of Music at Yale University and Boston University. In addition he teaches privately. In 1970 he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestra.

WCRB NIGHT

Entrance of the Gladiators

Fučík

Jubilee Overture

Weber

*Voices of Spring, Waltzes

Strauss

Concerto for Violin and Orchestra in
D Major, Op. 77

Brahms

Allegro non troppo

Adagio

Allegro giocoso, ma non troppo vivace

JOSEPH SILVERSTEIN

*American Salute (When Johnny Comes Marching Home)

Gould

*Moonlight Serenade

Miller

†*The Stars and Stripes Forever

Sousa

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AT THE POPS

(Order by Number Below)

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Vintage
- #51 **Francois Monopole**
French Champagne
Blanc of Blancs, Vintage
Bottle \$8.00
- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatsvine
Bottle \$4.50
- #54 **Costa Do Sol Rose**
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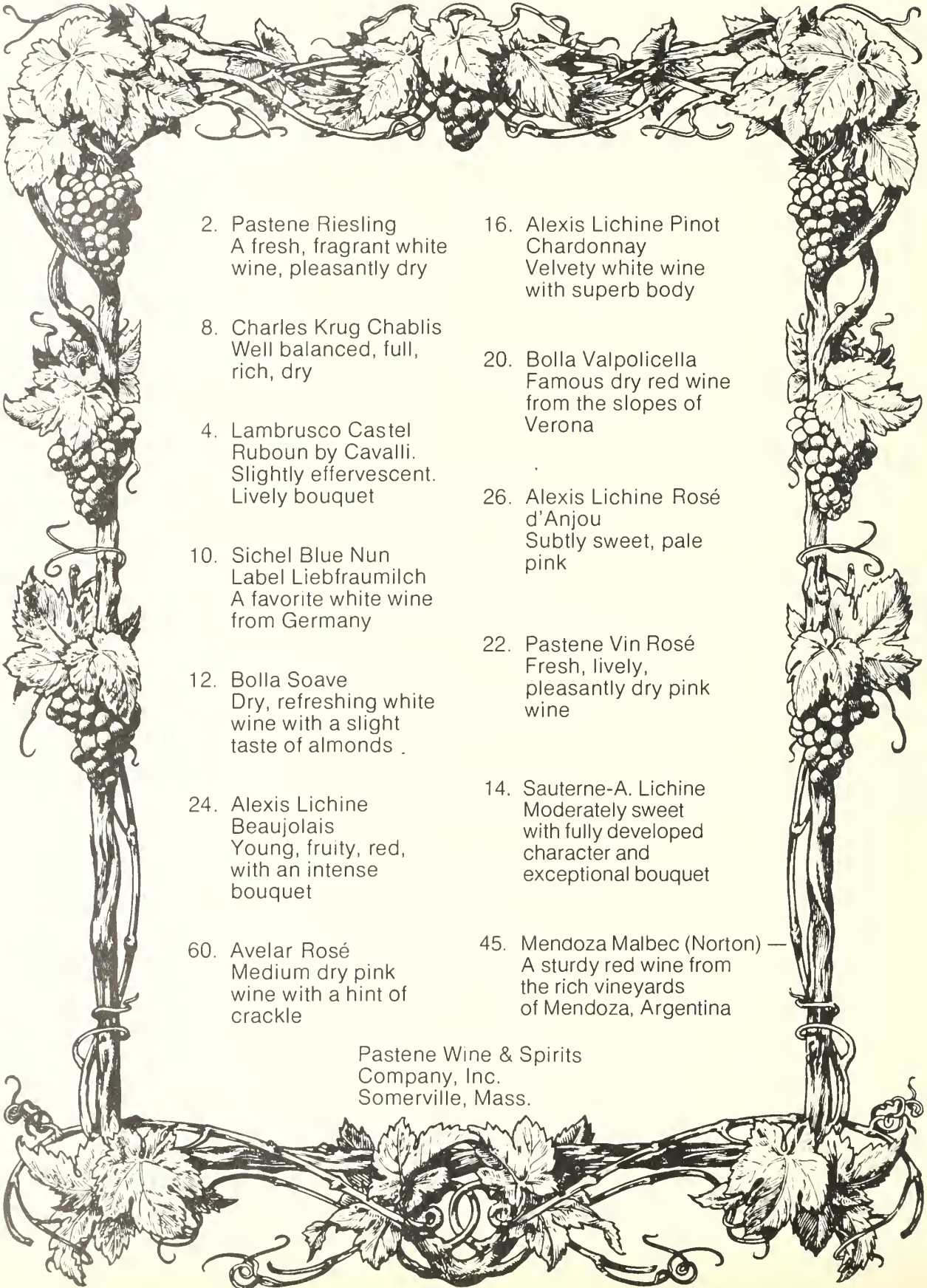
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 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds .
 24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet
 60. Avelar Rosé
Medium dry pink wine with a hint of crackle
 16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body
 20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona
 26. Alexis Lichine Rosé d'Anjou
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 22. Pastene Vin Rosé
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 14. Sauterne-A. Lichine
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 45. Mendoza Malbec (Norton) —
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The Pops Wine List

CHAMPAGNE & SPARKLING WINES

	1/2 Bot.	Bot.
5 Great Western Extra Dry Champagne.....	8.00	4.50
6 *Gancia Asti Spumante.....	9.00	
7 Great Western Sparkling Burgundy.....	8.00	4.50
28 *Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00	
30 *Taittinger Brut La Française Champagne.....	17.00	8.50
51 *François, Blanc de Blanc, Monopole, Vintage.....	8.00	
52 *François, Cold Duck.....	6.00	
17 Champagne Cocktail for Two.....	3.00	

WHITE WINES

2 Pastene Riesling.....	3.50	
8 C. Krug Chablis.....	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun.....	6.50	4.00
12 *Bolla Soave.....	5.50	3.50
14 *Sauternes (A. Lichine).....	5.50	
16 *Pinot Chardonnay (A. Lichine).....	5.50	
19 *Valkenberg Madonna Liebfraumilch.....	6.00	3.50
21 *St Michael Vouvray.....	5.00	
32 *Liebfraumilch, Vintage Madrigal.....	6.00	3.50
33 Souverain Riesling.....	6.00	
34 *Lancers Vinho Branco.....	6.50	4.00
35 Souverain Chablis.....	5.00	
36 *Chablis Grand Cru Les Clos....	10.00	
38 *Bouchard Père & Fils Pouilly Fuissé.....	9.50	6.00

53 *Liebfraumilch (Karl von Stetten) — Quart.....	4.50
--	------

RED WINES

4 *Lambrusco (Cavalli) Castel Ruboun.....	4.50	3.00
20 *Bolla Valpolicella.....	5.50	3.50
24 *Beaujolais (A. Lichine).....	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot).....	6.50	4.00
41 Souverain Burgundy.....	6.50	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 Souverain Zinfandel.....	6.50	
44 *DeLuze Claret.....	4.50	
45 *Mendoza Malbec (Norton).....	4.50	
46 *Chateaufneuf du Pape, Domaine de la Solitude.....	8.50	5.00
48 *Mazzoni Lambrusco.....	4.50	
55 *Sangria (The Bull).....	3.50	

ROSÉ WINES

22 Pastene Vin Rosé.....	4.00	2.50
26 *Rosé d'Anjou (A. Lichine).....	5.50	3.50
50 *Lancers Vin Rosé.....	6.50	4.00
54 *Costa do Sol (Portugal).....	5.50	3.00
60 *Avelar Rosé.....	4.50	3.00

APÉRITIF

18	*St Michael French Gold Wine..	7.00	
27	*Duff Gordon Sherry, Amontillado (Dry).....	8.00	1.00

WINE PUNCH

	Pitcher	Glass
Claret or Sauterne Punch.....	3.25	1.00
Claret Lemonade.....	3.25	1.00

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and		Swiss Cheese.....	1.00
Swiss Cheese.....	2.00		

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.

Camembert.....	.85
La Vache Qui Rit (Gruyère).....	.85
Gourmandise au Kirsch.....	.85
Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50	Spanish Peanuts.....	.70
Extra Fine Cashews.....	.95	Mixed Nuts with Peanuts...	.75
	1.25		.95
Mixed Nuts (no peanuts).....	.90		1.15

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Chocolate Thin Mints.....	1.85	Chocolates.....	.40
Butter Creams.....	2.50	Jelly Gems, assorted.....	1.95
Miniatures — 11 oz.....	3.35	Pepp.-Wtg.-Coffee Patties.....	1.25
French Drops — Hard Candies	.50		

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Pops Punch, Pitcher.....	2.25	Martinelli's Sparkling Cider	
Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz.....	.35		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot.....	.35	Hot Tea, Darjeeling.....	.35
Iced Coffee.....	.40	Iced Tea.....	.40

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mei-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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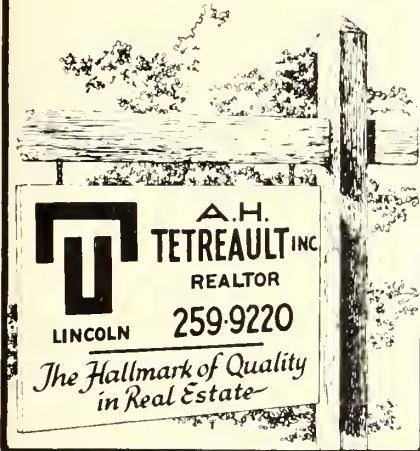


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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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SYMPHONY HALL INFORMATION

Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

WCRB-AM-FM Boston
(102.5 FM & 1330 AM)
WGBH-FM Boston (89.7)
WFCR-FM Amherst (88.5)

WAMC-FM Albany (90.3)
WPJB-FM Providence (105.1)

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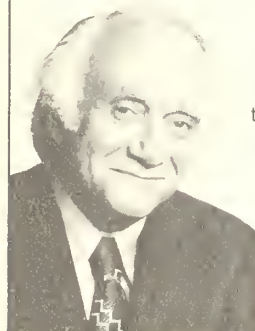
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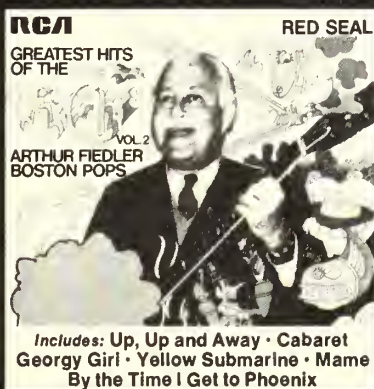
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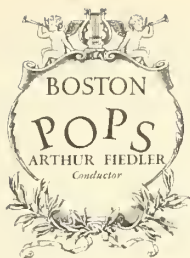
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ARTHUR FIEDLER Conductor

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NINETIETH SEASON 1975

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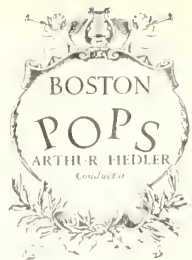
The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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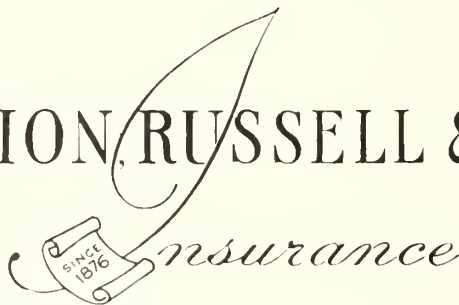
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HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Selgel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

Ann Hobson

guitar

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piano

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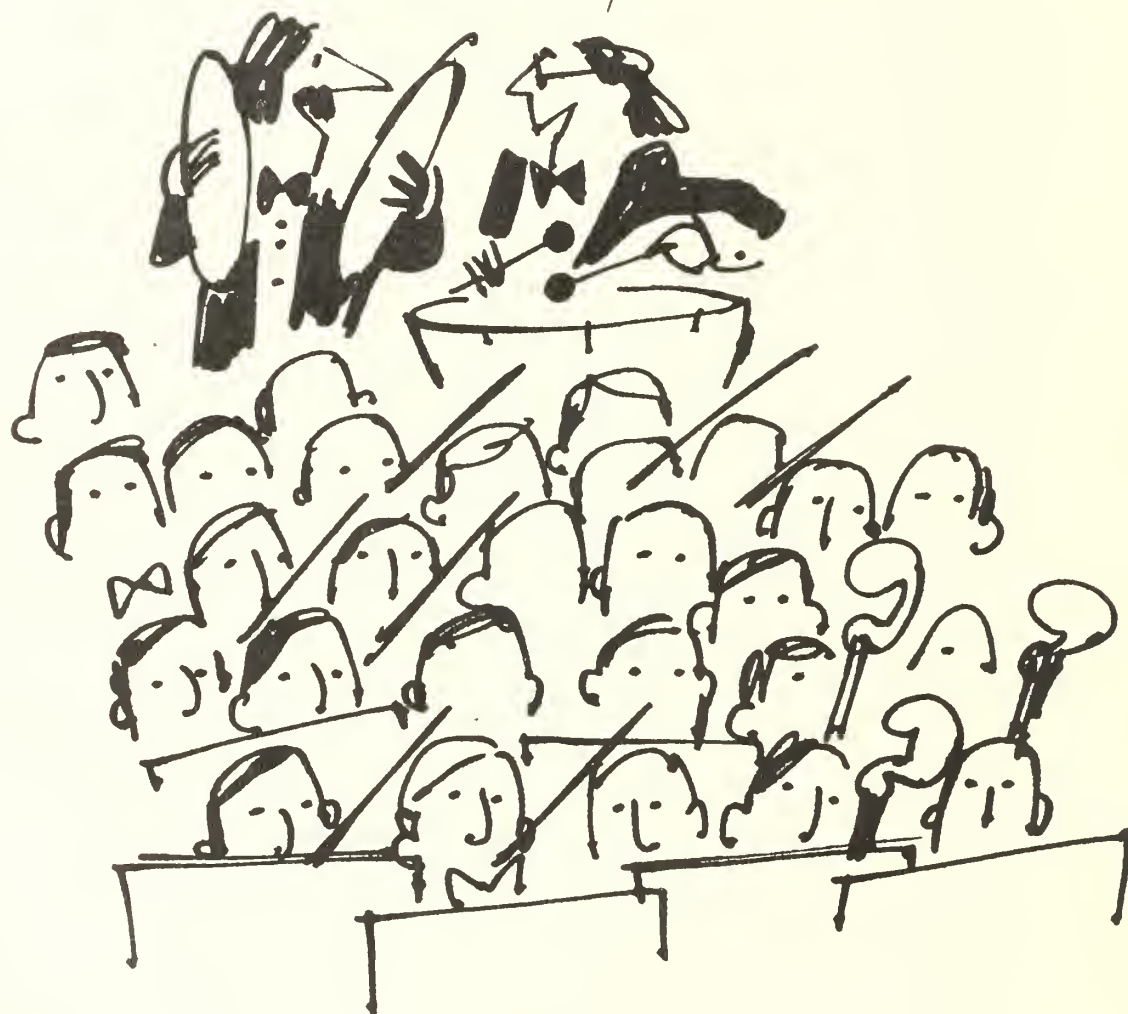
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HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-SEVENTH PROGRAM

Monday Evening June 9 1975 at 8.30

ARTHUR FIEDLER *Conductor*

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*Up the Street, March *Morse '96*

*Overture to 'Orpheus in Hades' *Offenbach*

Finale (Allegro molto vivace) from the *Mendelssohn*
Violin Concerto in E minor, Op. 64

LYNN CHANG '75

*Suite from 'Carmen' *Bizet*
Prélude and Aragonaise—Intermezzo—The Dragons
of Alcalá—Les Toréadors

Concerto in F for Piano and Orchestra *Gershwin*
Allegro
Adagio; Andante con moto
Allegro agitato
ANDREW HEATH '50

*Selections from 'South Pacific' *Rodgers*
I'm Gonna Wash That Man Right Outa My Hair—
Bali H'ai—Happy Talk—Some Enchanted Evening—
I'm in Love with a Wonderful Guy

*Boogie Woogie Bugle Boy *Raye-Prince*

A Harvard Festival *arr. Anderson '29*

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LYNN CHANG, a senior at Harvard University, began playing the violin at the age of seven and only three years later was performing with the Esplanade Orchestra under Arthur Fiedler. Alfred Krips, former assistant concertmaster of the Boston Symphony, and Ivan Galamian of the Juilliard School have been his teachers. Lynn has given concerts in Florida, Maryland, Indiana, New York and throughout New England. In his freshman year at Harvard he was selected by the Harvard Club as one of the outstanding young men of his class. Two years ago he won the Buffalo Philharmonic's Young Artists Competition, and appeared as soloist with the Philharmonic. Lynn Chang has given several recitals at Sanders Theatre, Harvard. He has been a frequent soloist with the Boston Pops.

ANDREW HEATH made his debut with the Boston Pops twenty-five years ago. As a senior at Harvard he won a competition sponsored by the Musical Guild of Boston. Arthur Fiedler, after auditioning the two finalists, chose Heath to perform the Grieg Piano Concerto with the Boston Pops. Since then Heath has distinguished himself as pianist, conductor, professor and writer. He has performed in Boston, Vienna and New York, appearing in the New York Metropolitan Museum's Young Artists Series as well as with the American Wind Symphony. For a year he toured the Far East as a Good Will Ambassador for the U.S. State Department's Cultural Exchange Program. Andrew Heath's conducting experiences have included two seasons as associate conductor with Leopold Stokowski's American Symphony Orchestra in New York, associate conductor with Peter Herman Adler's NBC-TV Opera Theater, guest appearances with the Buffalo Philharmonic and the University of Buffalo Chorus, the Stuttgart Philharmonic in Germany, the Vienna Konzerthorchester, the Osaka Philharmonic in Japan, as well as permanent conductor of the Seventh Army Symphony in Germany. Andrew Heath has been musical director of the Stratford American Shakespeare Theatre in Connecticut, and is founder and head of the University of Fairfield's (Connecticut) Music Division.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-EIGHTH PROGRAM

Tuesday Evening June 10 1975 at 8.30

ARTHUR FIEDLER *Conductor*



DONN-ALEXANDRE FEDER began his concert career at the age of thirteen, when he appeared with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School where his teachers were Rosina Lhevinne and Ilona Kabos. While in Poland on a joint State Department-Polish government grant he became the first American to play in the house of Chopin's birth and was hailed as 'a splendid American pianist who plays Chopin in the finest Polish tradition'. Donn-Alexandre has recorded Chopin's Second and Prokofiev's Third Piano Concertos with the Netherlands Radio Philharmonic conducted by Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. In the same year he also won the Kosciuszko Foundation award for his doctorate on Syzmanowski and played a successful Chopin-Syzmanowski recital in Lincoln Center. Two years ago he toured the Pacific-Northwest with the Denver Symphony. Last season he completed his sixth tour to Europe. Donn-Alexandre Feder teaches at the Manhattan School of Music and the Philadelphia Musical Academy. He was named in the 1972 edition of 'Outstanding Young Men of America'. He is no stranger to Boston Pops audiences and has appeared frequently in the Pops and Esplanade seasons in past years.

*Procession of the Nobles, from 'Mlada'

Rimsky-Korsakoff

'Classical' Symphony, Op. 25

Prokofiev

Allegro con brio

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

Napoleon March

Strauss

*Wine, Woman and Song, Waltzes

Strauss

Concerto for Piano and Orchestra

Khachaturian

Allegro ma non troppo e maestoso

Andante con anima

Allegro brillante

DONN-ALEXANDRE FEDER

Selections from 'Girl Crazy'

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My

Time—But Not for Me—I Got Rhythm

*You Are the Sunshine of My Life

Wonder

*Wedding Dance

Press

*Among those present: 7th International Thyroid Conference;
Cigre #11; Eastern Gas and Fuel Associates*

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-NINTH PROGRAM

Wednesday Evening June 11 1975 at 8.30

ERICH KUNZEL *Conductor*

Coronation March

Tchaikovsky

*Carnaval, Overture

Glazounov

†Sabre Dance

Khachaturian

†*1812, Ouverture Solennelle

Tchaikovsky

Rhapsody on a Theme of Paganini,
for Piano and Orchestra

Rachmaninoff

ANDREW WOLF

*Love's Theme

White

Overture to 'Tommy'

Townshend

†Day by Day, from 'Godspell'

Schwartz

Selections from 'Jesus Christ Superstar'

Webber

*Among those present: Episcopal Churchmen; McCarthy
Junior High School of Chelmsford*

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ANDREW WOLF, who has appeared a number of times with the Boston Pops, was born into a musical family and began his piano studies at an early age. His first teacher was Mrs Eleanor Sokoloff. He attended the Curtis Institute of Music where he studied with Mięcsław Horszowski and Rudolf Serkin, and the New England Conservatory of Music where he received a masters degree under Miklos Schwalb. At present Mr Wolf performs both solos and chamber music in this country and abroad. He is a member of the Wheaton Trio and teaches at Bowdoin College. Since 1965 he has been Artistic Director and resident pianist of Bay Chamber Concerts, Inc., a summer and winter chamber music festival in Rockport, Maine.



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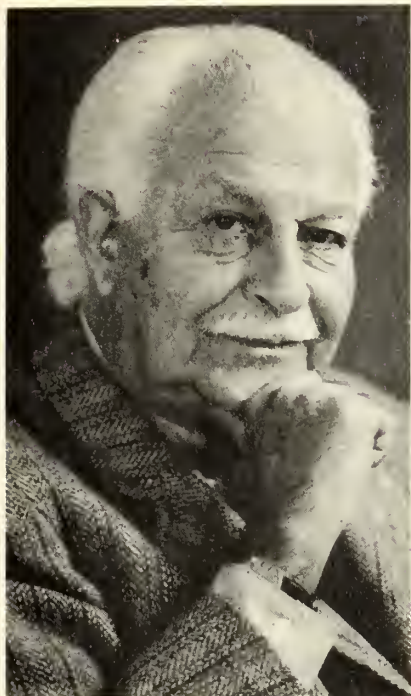
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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.

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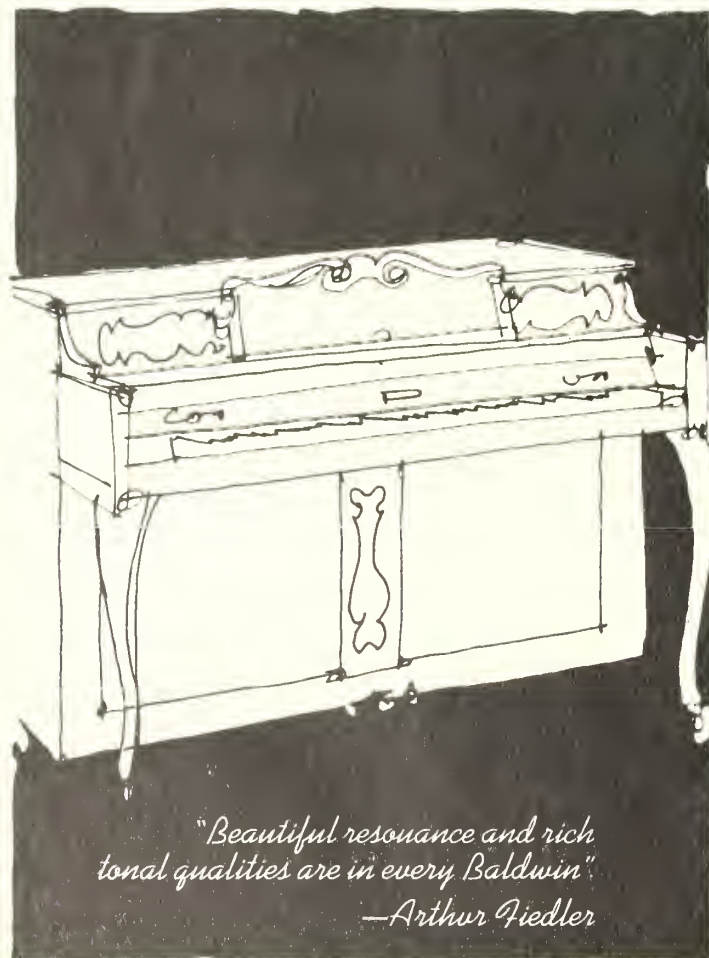
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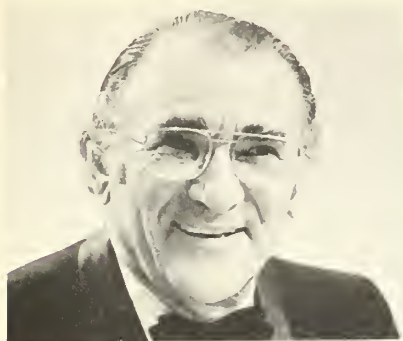
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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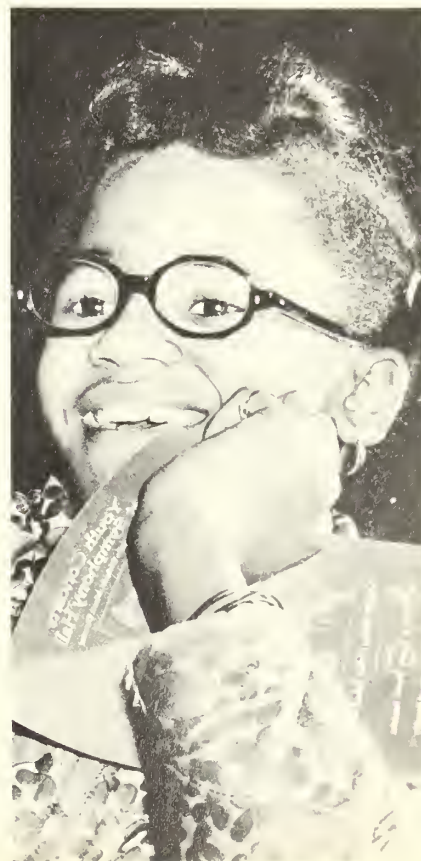
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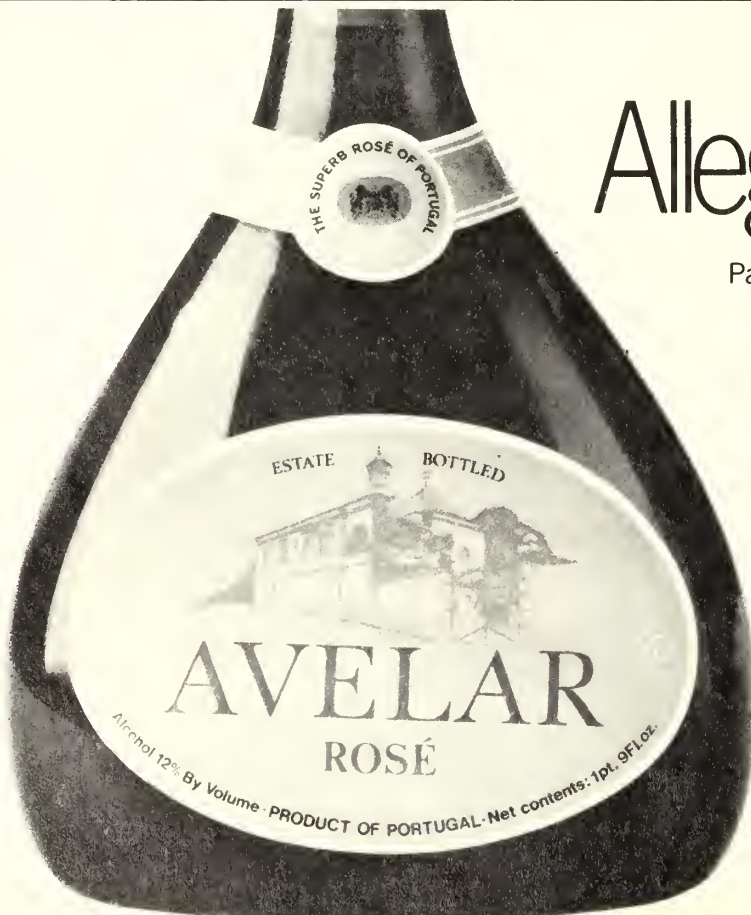
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THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



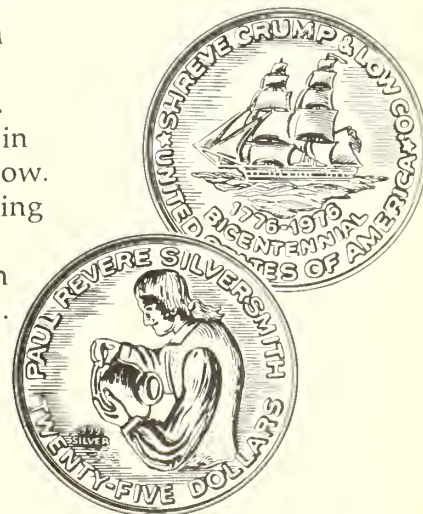
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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-SEVENTH PROGRAM

Monday Evening June 9 1975 at 8.30

ARTHUR FIEDLER *Conductor*

HARVARD CLASS OF 1950 NIGHT

*Up the Street, March *Morse '96*

*Overture to 'Orpheus in Hades' *Offenbach*

Finale (Allegro molto vivace) from the *Mendelssohn*
Violin Concerto in E minor, Op. 64

LYNN CHANG '75

*Suite from 'Carmen' *Bizet*

Prélude and Aragonaise—Intermezzo—The Dragoons
of Alcala—Les Toréadors

Concerto in F for Piano and Orchestra *Gershwin*

Allegro
Adagio: Andante con moto
Allegro agitato

ANDREW HEATH '50

*Selections from 'South Pacific' *Rodgers*

I'm Gonna Wash That Man Right Outa My Hair—
Bali H'ai—Happy Talk—Some Enchanted Evening—
I'm in Love with a Wonderful Guy

*Boogie Woogie Bugle Boy *Raye-Prince*

A Harvard Festival *arr. Anderson '29*

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LYNN CHANG, a senior at Harvard University, began playing the violin at the age of seven and only three years later was performing with the Esplanade Orchestra under Arthur Fiedler. Alfred Krips, former assistant concertmaster of the Boston Symphony, and Ivan Galamian of the Juilliard School have been his teachers. Lynn has given concerts in Florida, Maryland, Indiana, New York and throughout New England. In his freshman year at Harvard he was selected by the Harvard Club as one of the outstanding young men of his class. Two years ago he won the Buffalo Philharmonic's Young Artists Competition, and appeared as soloist with the Philharmonic. Lynn Chang has given several recitals at Sanders Theatre, Harvard. He has been a frequent soloist with the Boston Pops.

ANDREW HEATH made his debut with the Boston Pops twenty-five years ago. As a senior at Harvard he won a competition sponsored by the Musical Guild of Boston. Arthur Fiedler, after auditioning the two finalists, chose Heath to perform the Grieg Piano Concerto with the Boston Pops. Since then Heath has distinguished himself as pianist, conductor, professor and writer. He has performed in Boston, Vienna and New York, appearing in the New York Metropolitan Museum's Young Artists Series as well as with the American Wind Symphony. For a year he toured the Far East as a Good Will Ambassador for the U.S. State Department's Cultural Exchange Program. Andrew Heath's conducting experiences have included two seasons as associate conductor with Leopold Stokowski's American Symphony Orchestra in New York, associate conductor with Peter Herman Adler's NBC-TV Opera Theater, guest appearances with the Buffalo Philharmonic and the University of Buffalo Chorus, the Stuttgart Philharmonic in Germany, the Vienna Konzertorchester, the Osaka Philharmonic in Japan, as well as permanent conductor of the Seventh Army Symphony in Germany. Andrew Heath has been musical director of the Stratford American Shakespeare Theatre in Connecticut, and is founder and head of the University of Fairfield's (Connecticut) Music Division.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-EIGHTH PROGRAM

Tuesday Evening June 10 1975 at 8.30

ARTHUR FIEDLER *Conductor*



DONN-ALEXANDRE FEDER began his concert career at the age of thirteen, when he appeared with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School where his teachers were Rosina Lhevinne and Ilona Kabos. While in Poland on a joint State Department-Polish government grant he became the first American to play in the house of Chopin's birth and was hailed as 'a splendid American pianist who plays Chopin in the finest Polish tradition'. Donn-Alexandre has recorded Chopin's Second and Prokofiev's Third Piano Concertos with the Netherlands Radio Philharmonic conducted by Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. In the same year he also won the Kosciuszko Foundation award for his doctorate on Syzmanowski and played a successful Chopin-Syzmanowski recital in Lincoln Center. Two years ago he toured the Pacific-Northwest with the Denver Symphony. Last season he completed his sixth tour to Europe. Donn-Alexandre Feder teaches at the Manhattan School of Music and the Philadelphia Musical Academy. He was named in the 1972 edition of 'Outstanding Young Men of America'. He is no stranger to Boston Pops audiences and has appeared frequently in the Pops and Esplanade seasons in past years.

*Procession of the Nobles, from 'Mlada'

Rimsky-Korsakoff

'Classical' Symphony, Op. 25

Prokofiev

Allegro con brio

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

Napoleon March

Strauss

*Wine, Woman and Song, Waltzes

Strauss

Concerto for Piano and Orchestra

Khachaturian

Allegro ma non troppo e maestoso

Andante con anima

Allegro brillante

DONN-ALEXANDRE FEDER

Selections from 'Girl Crazy'

Gershwin-Anderson

I Got Rhythm—Embraceable You—Bidin' My
Time—But Not for Me—I Got Rhythm

*You Are the Sunshine of My Life

Wonder

*Wedding Dance

Press

*Among those present: 7th International Thyroid Conference;
Cigre #11; Eastern Gas and Fuel Associates*

BALDWIN PIANO

POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

THIRTY-NINTH PROGRAM

Wednesday Evening June 11 1975 at 8.30

ERICH KUNZEL *Conductor*

Coronation March

Tchaikovsky

*Carnaval, Overture

Glazounov

†*Sabre Dance

Khachaturian

†*1812, Ouverture Solennelle

Tchaikovsky

Rhapsody on a Theme of Paganini,
for Piano and Orchestra

Rachmaninoff

ANDREW WOLF

*Love's Theme

White

Overture to 'Tommy'

Townshend

†Day by Day, from 'Godspell'

Schwartz

Selections from 'Jesus Christ Superstar'

Webber

*Among those present: Episcopal Churchmen; McCarthy
Junior High School of Chelmsford*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



ANDREW WOLF, who has appeared a number of times with the Boston Pops, was born into a musical family and began his piano studies at an early age. His first teacher was Mrs Eleanor Sokoloff. He attended the Curtis Institute of Music where he studied with Mięcsyslaw Horszowski and Rudolf Serkin, and the New England Conservatory of Music where he received a masters degree under Miklos Schwalb. At present Mr Wolf performs both solos and chamber music in this country and abroad. He is a member of the Wheaton Trio and teaches at Bowdoin College. Since 1965 he has been Artistic Director and resident pianist of Bay Chamber Concerts, Inc., a summer and winter chamber music festival in Rockport, Maine.



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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTIETH PROGRAM

Thursday Evening June 12 1975 at 8.30

ERICH KUNZEL *Conductor*

Coronation March

Tchaikovsky

*Carnaval, Overture

Glazounov

†1812, Overture Solennelle

Tchaikovsky

Variations on 'America'

Ives-Schuman

*Overture to 'Die Fledermaus'

Strauss

*Polovetzian Dances, from 'Prince Igor'

Borodin

*Love's Theme

White

Dancing through the Years

arr. Hayman

Cakewalk—Charleston—Tango—Square
Dance—Waltz—Polka—Rumba—Jitterbug—
Swing—Mexican Hat Dance—Cha-Cha-Cha—
Rock-'n'-Roll

Selections from 'Jesus Christ Superstar'

Webber

*Among those present: Kiwanis Foundation of the New
England District of Kiwanis International; Itek
Employees Recreation Association*

BALDWIN PIANO

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ERICH KUNZEL, Music Director of the New Haven Symphony and Music Director of the Cincinnati Symphony Orchestra's *Eight O'Clock Series*, was born in New York City in 1935. He entered Dartmouth College as a chemistry major, but soon decided that music, which he had studied from an early age, was to be his career. After conducting studies with Pierre Monteux he made his professional debut with the Santa Fe Opera. He began graduate work at Harvard University and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During Pierre Monteux's final tours of Europe and America Erich Kunzel was both his pupil and personal assistant.

In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. He conducted the American premiere of Shostakovich's *The Nose* at Santa Fe, and took part in the Cincinnati Symphony's world tour in 1966, directing concerts in Kuala Lumpur, Singapore, Manila, Hong Kong and other cities in the Far East. After conducting the world premiere of Dave Brubeck's *The Light in the Wilderness*, which he also recorded, Erich Kunzel directed concerts of the Cincinnati Symphony's tour to Europe in 1969. He has been guest conductor of many major orchestras, among them the Boston Symphony, the London Symphony, the Cleveland and Philadelphia Orchestras, the Pittsburgh Symphony, the Detroit Symphony, the San Francisco Symphony and the Dallas Symphony. In 1973 he toured Europe with the All-American Orchestra, directing concerts in Italy, Austria and Switzerland. This summer he will conduct the Cleveland Orchestra in its opening concerts at the Blossom Festival. Erich Kunzel's recordings are on the Decca and Atlantic labels. He appears as guest conductor with the Boston Pops Orchestra for the sixth consecutive year.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-FIRST PROGRAM

Friday Evening June 13 1975 at 8.30

FRIENDS OF ARMENIAN CULTURE SOCIETY NIGHT

ROUBEN GREGORIAN *Conducting*

- | | |
|--|-------------------------|
| *Procession of the Sardar, from 'Caucasian Sketches' | <i>Ippolitov-Ivanov</i> |
| Hayr Mer (The Lord's Prayer) | <i>Traditional</i> |
| Overture to 'Benvenuto Cellini' | <i>Berlioz</i> |

ARTHUR FIEDLER *Conducting*

- | | |
|--|---------------|
| Concerto for Violin and Orchestra in D Major, Op. 77 | <i>Brahms</i> |
| Allegro non troppo | |
| Adagio | |
| Allegro giocoso, ma non troppo vivace | |
| JEAN TER-MERGUERIAN | |

ROUBEN GREGORIAN *Conducting*

- | | |
|---|------------------|
| From the 'Nayiri' Suite | <i>Gregorian</i> |
| Song of the Pulley—Dance | |
| *Selections from 'My Fair Lady' | <i>Loewe</i> |
| Get Me to the Church on Time—Wouldn't It Be Lovely— | |
| I've Grown Accustomed to Her Face—I Could Have Danced All | |
| Night—On the Street Where You Live—The Rain in Spain— | |
| With a Little Bit of Luck | |
| †*76 Trombones, from 'The Music Man' | <i>Willson</i> |

Among those Present: Northborough Newcomers Club; Village of Nagog Woods

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



ROUBEN GREGORIAN, conductor, composer, violinist and teacher, was born in Tiflitz, Russia, in 1915. Soon after, his Armenian parents moved to a small town near Teheran, Iran, where his father became a violin teacher. Mr Gregorian's education included Armenian Central College in Tabriz, Iran, the Teheran Conservatory, the École de Musique in Paris, and the National Conservatory of Music in Paris. He was director of the Teheran Conservatory and Music Director and Conductor of the Teheran Symphony. From 1949 to 1951 he headed the music section of the Iranian National Commission of UNESCO. He came to Boston in 1952, and has since been a faculty member of the Boston Conservatory of Music, where he teaches violin and chamber music, and directs the Conservatory Chorus, and the Conservatory Orchestra. He has been the Music Director of the Portland, Maine, Symphony, a guest conductor of the Boston Esplanade Orchestra since 1952, and was Music Director and Conductor of the Boston Women's Symphony. Each year Mr Gregorian is a guest conductor of the Boston Pops Orchestra. He has conducted for several recordings, and has composed many works, including *Iranian Folks Songs* and *Iranian Suite*.





THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-SECOND PROGRAM

Saturday Evening June 14 1975 at 8.30

ERICH KUNZEL *Conductor*

GUILD OF THE INFANT SAVIOUR NIGHT

*Overture to 'Carmen' *Bizet*

Roman Carnival, Overture *Berlioz*

*Capriccio Italien *Tchaikovsky*

*Overture to 'Die Fledermaus' *Strauss*

*Intermezzo, from 'Cavalleria Rusticana' *Mascagni*

Variations on 'America' *Ives-Schuman*

Battle Hymn of the Republic *Steffe-Wilhousky*

*Love's Theme *White*

*Dancing through the Years *arr. Hayman*

Cakewalk—Charlestown—Tango—Square
Dance—Waltz—Polka—Rumba—Jitterbug—
Swing—Mexican Hat Dance—Cha-Cha-Cha—
Rock-'n'-Roll

Selections from 'Jesus Christ Superstar' *Webber*

*Among those present: Suffolk University Law School;
First Baptist Church of Holden, Mass.; Mayflower
Sports and Social Club; Rockville, Connecticut,
High School Band*

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(Order by Number Below)

- #21 **St. Michell Vouvray**
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Vintage
- #51 **Francois Monopole**
French Champagne
Blanc of Blancs, Vintage
Bottle \$8.00
- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatsvine
Bottle \$4.50
- #54 **Costa Do Sol Rose**
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- #55 **The Bull Sangria**
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Full Litre (Qt.) Bottles
Bottle \$3.00



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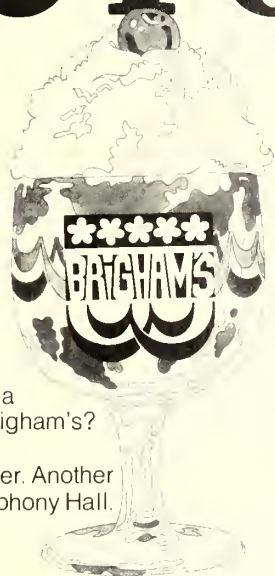
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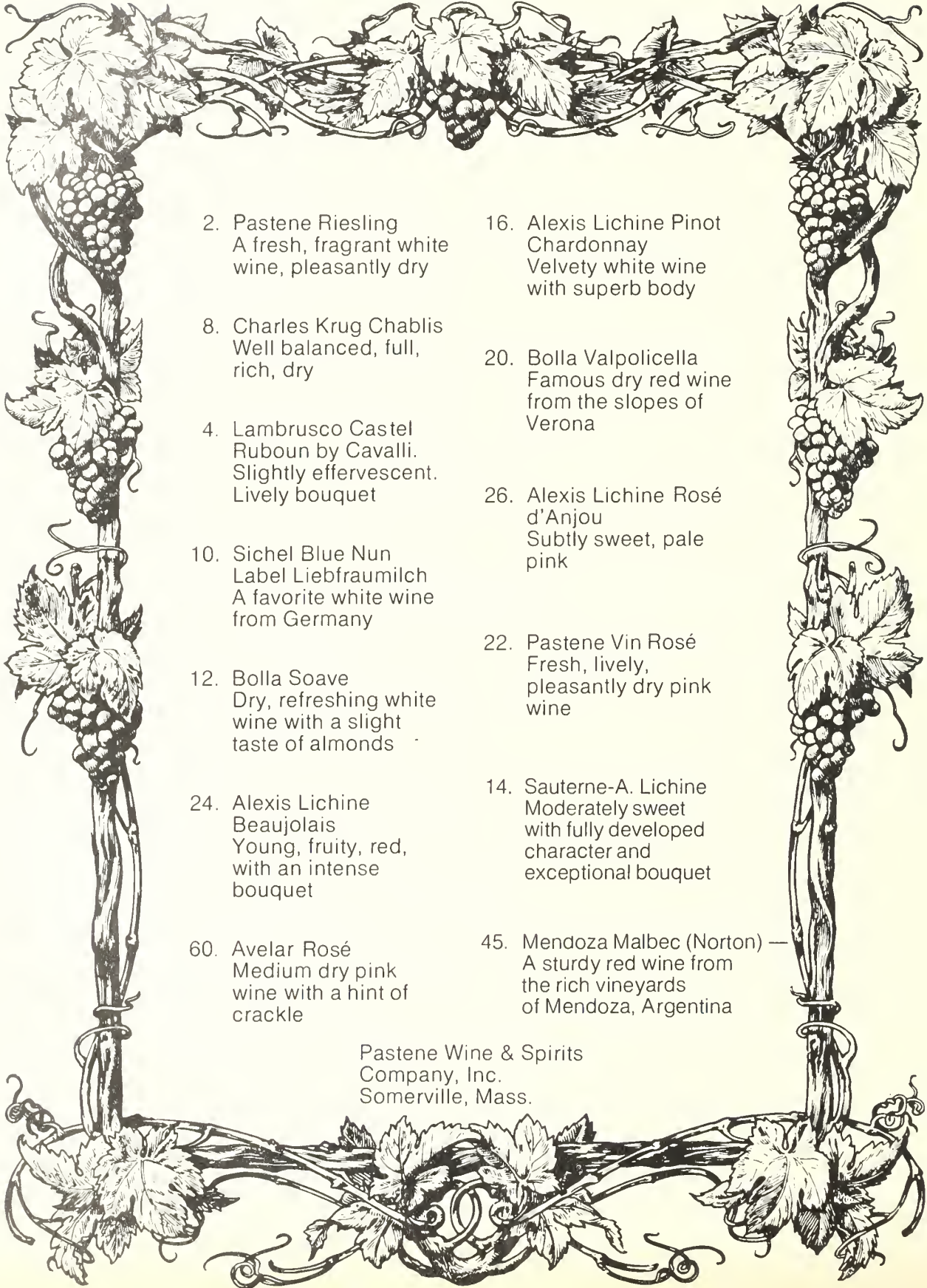
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Young Audiences of Massachusetts brings to children at school live performances by the finest of professional artists. Concert performances and artist-teacher classroom workshops involve the children in a creative educational experience. For many, it is the first touch of living art. Last year, in Massachusetts alone, ten different ensembles reached 80,000 children. Programs include vocal, string, woodwind, brass, early music, percussion, opera, dance and African arts. For information, or to schedule performances in schools throughout New England, call Young Audiences of Massachusetts, 74 Joy Street, Boston 02114, 617-742-8520.

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| 2. Pastene Riesling
A fresh, fragrant white wine, pleasantly dry | 16. Alexis Lichine Pinot Chardonnay
Velvety white wine with superb body |
| 8. Charles Krug Chablis
Well balanced, full, rich, dry | 20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona |
| 4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet | 26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink |
| 10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany | 22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine |
| 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds | 14. Sauterne-A. Lichine
Moderately sweet with fully developed character and exceptional bouquet |
| 24. Alexis Lichine Beaujolais
Young, fruity, red, with an intense bouquet | 45. Mendoza Malbec (Norton) —
A sturdy red wine from the rich vineyards of Mendoza, Argentina |
| 60. Avelar Rosé
Medium dry pink wine with a hint of crackle | |

Pastene Wine & Spirits
Company, Inc.
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The Pops Wine List

CHAMPAGNE & SPARKLING WINES

	1/2 Bot.	Bot.
5 Great Western Extra Dry Champagne.....	8.00	4.50
6 *Gancia Asti Spumante.....	9.00	
7 Great Western Sparkling Burgundy.....	8.00	4.50
28 *Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00	
30 *Taittinger Brut La Française Champagne.....	17.00	8.50
51 *François, Blanc de Blanc, Monopole, Vintage.....	8.00	
52 *François, Cold Duck.....	6.00	
17 Champagne Cocktail for Two.....	3.00	

WHITE WINES

2 Pastene Riesling.....	3.50	
8 C. Krug Chablis.....	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun.....	6.50	4.00
12 *Bolla Soave.....	5.50	3.50
14 *Sauternes (A. Lichine).....	5.50	
16 *Pinot Chardonnay (A. Lichine).....	5.50	
19 *Valkenberg Madonna Liebfraumilch.....	6.00	3.50
21 *St Michael Vouvray.....	5.00	
32 *Liebfraumilch, Vintage Madrigal.....	6.00	3.50
33 Souverain Riesling.....	6.00	
34 *Lancers Vinho Branco.....	6.50	4.00
35 Souverain Chablis.....	5.00	
36 *Chablis Grand Cru Les Clos....	10.00	
38 *Bouchard Père & Fils Pouilly Fuissé.....	9.50	6.00

53 *Liebfraumilch (Karl von Stetten) — Quart.....	4.50	
--	------	--

RED WINES

4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella.....	5.50	3.50
24 *Beaujolais (A. Lichine).....	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot).....	6.50	4.00
41 Souverain Burgundy.....	6.50	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 Souverain Zinfandel.....	6.50	
44 *DeLuze Claret.....	4.50	
45 *Mendoza Malbec (Norton).....	4.50	
46 *Chateaufort du Pape, Domaine de la Solitude.....	8.50	5.00
48 *Mazzoni Lambrusco.....	4.50	
55 *Sangria (The Bull).....	3.50	

ROSÉ WINES

22 Pastene Vin Rosé.....	4.00	2.50
26 *Rosé d'Anjou (A. Lichine).....	5.50	3.50
50 *Lancers Vin Rosé.....	6.50	4.00
54 *Costa do Sol (Portugal).....	5.50	3.00
60 *Avelar Rosé.....	4.50	3.00

APÉRITIF

18 *St Michael French Gold Wine..	7.00	
27 *Duff Gordon Sherry, Amontillado (Dry).....	8.00	1.00

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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HARRY ELLIS DICKSON *Assistant Conductor*

FORTIETH PROGRAM

Thursday Evening June 12 1975 at 8.30

ERICH KUNZEL *Conductor*

Coronation March

Tchaikovsky

*Carnaval, Overture

Glazounov

†1812, Ouverture Solennelle

Tchaikovsky

Variations on 'America'

Ives-Schuman

*Overture to 'Die Fledermaus'

Strauss

*Polovetzian Dances, from 'Prince Igor'

Borodin

*Love's Theme

White

Dancing through the Years

arr. Hayman

Cakewalk—Charleston—Tango—Square
Dance—Waltz—Polka—Rumba—Jitterbug—
Swing—Mexican Hat Dance—Cha-Cha-Cha—
Rock-'n'-Roll

Selections from 'Jesus Christ Superstar'

Webber

*Among those present: Kiwanis Foundation of the New
England District of Kiwanis International; Itek
Employees Recreation Association*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



ERICH KUNZEL, Music Director of the New Haven Symphony and Music Director of the Cincinnati Symphony Orchestra's *Eight O'Clock Series*, was born in New York City in 1935. He entered Dartmouth College as a chemistry major, but soon decided that music, which he had studied from an early age, was to be his career. After conducting studies with Pierre Monteux he made his professional debut with the Santa Fe Opera. He began graduate work at Harvard University and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During Pierre Monteux's final tours of Europe and America Erich Kunzel was both his pupil and personal assistant.

In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. He conducted the American premiere of Shostakovich's *The Nose* at Santa Fe, and took part in the Cincinnati Symphony's world tour in 1966, directing concerts in Kuala Lumpur, Singapore, Manila, Hong Kong and other cities in the Far East. After conducting the world premiere of Dave Brubeck's *The Light in the Wilderness*, which he also recorded, Erich Kunzel directed concerts of the Cincinnati Symphony's tour to Europe in 1969. He has been guest conductor of many major orchestras, among them the Boston Symphony, the London Symphony, the Cleveland and Philadelphia Orchestras, the Pittsburgh Symphony, the Detroit Symphony, the San Francisco Symphony and the Dallas Symphony. In 1973 he toured Europe with the All-American Orchestra, directing concerts in Italy, Austria and Switzerland. This summer he will conduct the Cleveland Orchestra in its opening concerts at the Blossom Festival. Erich Kunzel's recordings are on the Decca and Atlantic labels. He appears as guest conductor with the Boston Pops Orchestra for the sixth consecutive year.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-FIRST PROGRAM

Friday Evening June 13 1975 at 8.30

FRIENDS OF ARMENIAN CULTURE SOCIETY NIGHT

ROUBEN GREGORIAN *Conducting*

- | | |
|--|-------------------------|
| *Procession of the Sardar, from 'Caucasian Sketches' | <i>Ippolitov-Ivanov</i> |
| Hayr Mer (The Lord's Prayer) | <i>Traditional</i> |
| Overture to 'Benvenuto Cellini' | <i>Berlioz</i> |

ARTHUR FIEDLER *Conducting*

- | | |
|--|---------------|
| Concerto for Violin and Orchestra in D Major, Op. 77 | <i>Brahms</i> |
| Allegro non troppo | |
| Adagio | |
| Allegro giocoso, ma non troppo vivace | |
| JEAN TER-MERGUERIAN | |

ROUBEN GREGORIAN *Conducting*

- | | |
|---|------------------|
| From the 'Nayiri' Suite | <i>Gregorian</i> |
| Song of the Pulley—Dance | |
| *Selections from 'My Fair Lady' | <i>Loewe</i> |
| Get Me to the Church on Time—Wouldn't It Be Lovely— | |
| I've Grown Accustomed to Her Face—I Could Have Danced All | |
| Night—On the Street Where You Live—The Rain in Spain— | |
| With a Little Bit of Luck | |
| †*76 Trombones, from 'The Music Man' | <i>Willson</i> |

Among those Present: Northborough Newcomers Club; Village of Nagog Woods

BALDWIN PIANO

†POLYDOR & *RCA RECORDS



ROUBEN GREGORIAN, conductor, composer, violinist and teacher, was born in Tiffliz, Russia, in 1915. Soon after, his Armenian parents moved to a small town near Teheran, Iran, where his father became a violin teacher. Mr Gregorian's education included Armenian Central College in Tabriz, Iran, the Teheran Conservatory, the École de Musique in Paris, and the National Conservatory of Music in Paris. He was director of the Teheran Conservatory and Music Director and Conductor of the Teheran Symphony. From 1949 to 1951 he headed the music section of the Iranian National Commission of UNESCO. He came to Boston in 1952, and has since been a faculty member of the Boston Conservatory of Music, where he teaches violin and chamber music, and directs the Conservatory Chorus, and the Conservatory Orchestra. He has been the Music Director of the Portland, Maine, Symphony, a guest conductor of the Boston Esplanade Orchestra since 1952, and was Music Director and Conductor of the Boston Women's Symphony. Each year Mr Gregorian is a guest conductor of the Boston Pops Orchestra. He has conducted for several recordings, and has composed many works, including *Iranian Folks Songs* and *Iranian Suite*.





THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-SECOND PROGRAM

Saturday Evening June 14 1975 at 8.30

ERICH KUNZEL *Conductor*

GUILD OF THE INFANT SAVIOUR NIGHT

*Overture to 'Carmen' *Bizet*

Roman Carnival, Overture *Berlioz*

*Capriccio Italien *Tchaikovsky*

*Overture to 'Die Fledermaus' *Strauss*

*Intermezzo, from 'Cavalleria Rusticana' *Mascagni*

Variations on 'America' *Ives-Schuman*

Battle Hymn of the Republic *Steffe-Wilhousky*

*Love's Theme *White*

*Dancing through the Years *arr. Hayman*

Cakewalk—Charlestown—Tango—Square
Dance—Waltz—Polka—Rumba—Jitterbug—
Swing—Mexican Hat Dance—Cha-Cha-Cha—
Rock-'n'-Roll

Selections from 'Jesus Christ Superstar' *Webber*

*Among those present: Suffolk University Law School;
First Baptist Church of Holden, Mass.; Mayflower
Sports and Social Club; Rockville, Connecticut,
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The Pops Menu

SANDWICHES

Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and		Swiss Cheese.....	1.00
Swiss Cheese.....	2.00		

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.

Camembert.....	.85
La Vache Qui Rit (Gruyère).....	.85
Gourmandise au Kirsch.....	.85
Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50 .90	Spanish Peanuts.....	.45 .70
Extra Fine Cashews.....	.95 1.25	Mixed Nuts with Peanuts...	.75 .95
Mixed Nuts (no peanuts).....	.90 1.15		

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Chocolate Thin Mints.....	1.85	Chocolates.....	.40
Butter Creams.....	2.50	Jelly Gems, assorted.....	1.95
Miniatures — 11 oz.....	3.35	Pepp.-Wtg.-Coffee Patties.....	1.25
French Drops — Hard Candies	.50		

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Vanilla, Chocolate, Strawberry, Coffee.....	.60
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Pops Punch, Glass.....	.60	Coca-Cola.....	.35
Pops Punch, Pitcher.....	2.25	Martinelli's Sparkling Cider	
Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz....	.35		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot.....	.35	Hot Tea, Darjeeling.....	.35
Iced Coffee.....	.40	Iced Tea.....	.40

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Budweiser Beer.....	1.00
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Michelob Beer.....	1.10
Heineken's Beer (Holland).....	1.25
Molson Ale (Canada).....	1.10

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ART EXHIBITION IN THE
CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mei-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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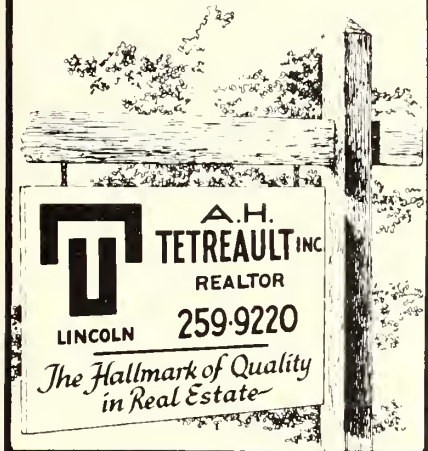
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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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SYMPHONY HALL INFORMATION

Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:
WCRB-AM-FM Boston
(102.5 FM & 1330 AM)
WGBH-FM Boston (89.7)
WFCR-FM Amherst (88.5)

WAMC-FM Albany (90.3)
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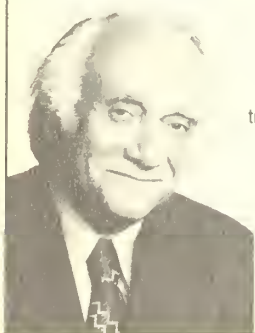
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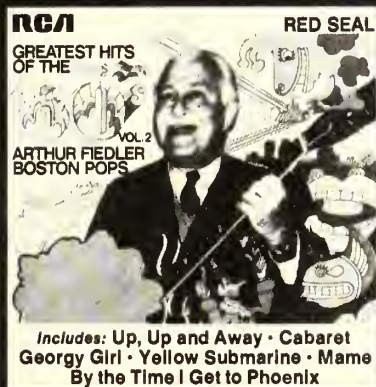
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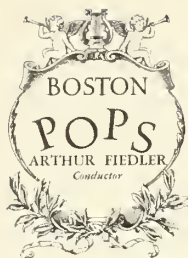
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ARTHUR FIEDLER **Conductor**

HARRY ELLIS DICKSON **Assistant Conductor**

NINETIETH SEASON 1975

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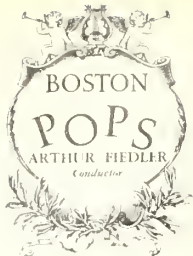
The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

Ann Hobson

guitar

Robert Karol

piano

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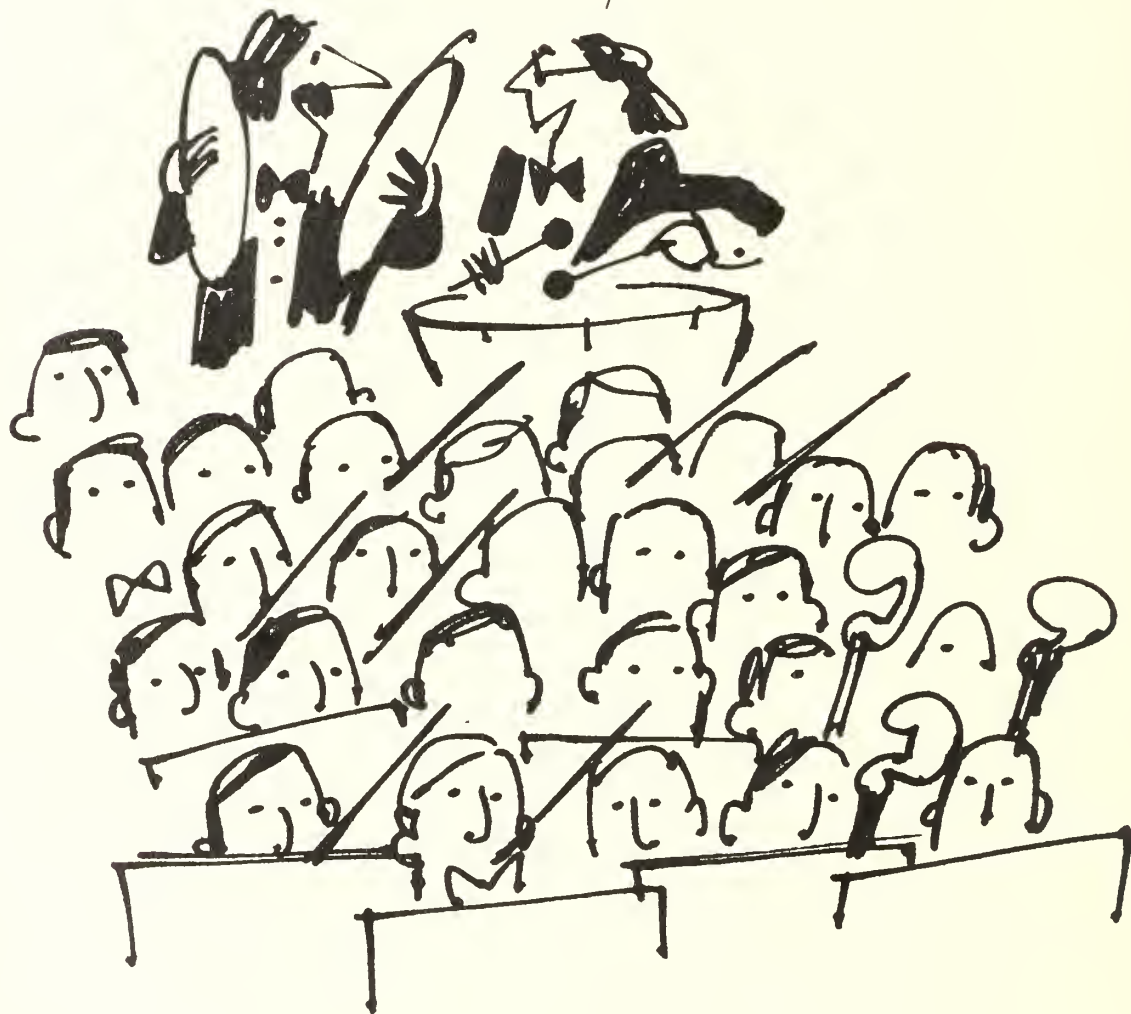
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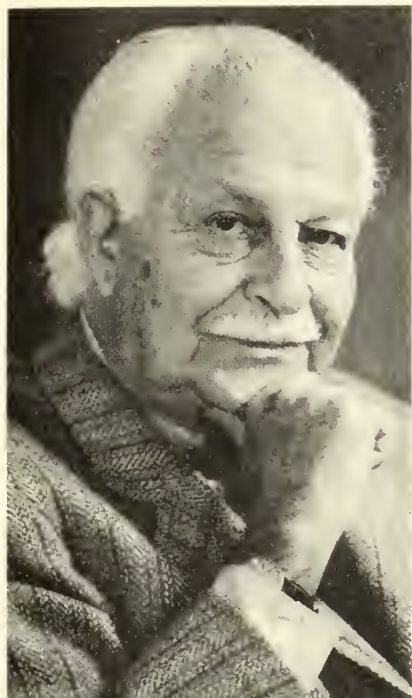
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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.

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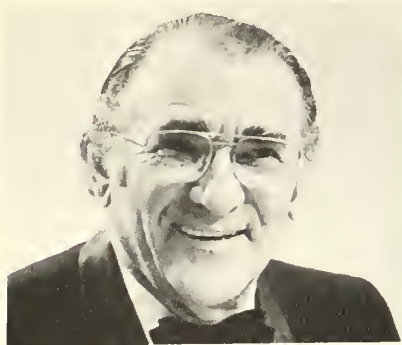
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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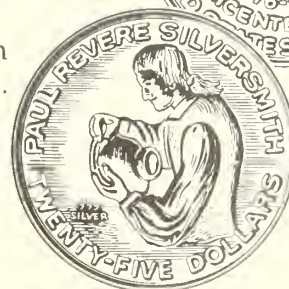
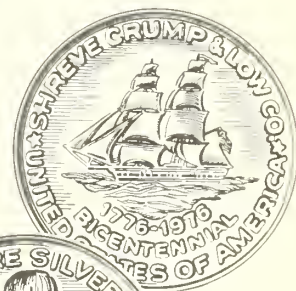


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HARRY ELLIS DICKSON *Assistant Conductor*

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ARTHUR FIEDLER *Conductor*

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Overture to 'Colas Breugnon' *Kabalevsky*

Concertino for Flute and Orchestra, Op. 107 *Chimanade*

ROBIN HENDRICH

Capriccio Italien *Tchaikovsky*

DAVID SONNENSCHN *conducting*

Piano Concerto No. 3 in C, Op. 26 *Prokofiev*

Andante - allegro

Theme and Variations

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American Chemical Society; 501 Association*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

ROBIN HENDRICH received her musical training primarily in Boston, studying privately with James Pappoutsakis of the Boston Symphony Orchestra and the Boston Pops, and continuing under his tutelage as an undergraduate and graduate student at the New England Conservatory of Music where she received her Bachelor of Music with honors and her Masters Degree. In 1962 Ms Hendrich was awarded a Fulbright Scholarship for study at the Royal Academy of Music in London where she was awarded the L.R.A.M. diploma. Studies and concert appearances were followed by a year in Paris and work with Jean-Pierre Rampal and Nadia Boulanger. Ms Hendrich's career has combined performing, teaching and concert management in this country and abroad. Before joining the faculty of Northeastern University as Assistant Professor in the Music Department, she was chairman of the music department at Simon's Rock College and director of the Simon's Rock Community Music Center and South Berkshire Concert Series. Since 1970 she has served on the President's Advisory Committee to the John F. Kennedy Center for the Performing Arts in Washington, D.C.

PROFESSOR DAVID SONNENSCHN, who is Assistant Professor of Music at Northeastern University, is conductor of the Northeastern Symphony Orchestra, the Brookline Symphony Orchestra, the Melrose Symphony Orchestra and the Polymnia Choral Society of Melrose. He also is founder and conductor of the newly formed Concert Arts Orchestra. He has conducted the Hamburg Chamber Orchestra, the Hamburg Symphony Orchestra and has recorded opera for the North German Radio. During his residence in Israel he was Director of the Tiberias Conservatory, conducted the Haifa Chamber Choir and the Haifa Youth Orchestra, and was principal guest conductor of the Haifa Symphony Orchestra. Professor Sonnenschein returns for a second year as guest conductor of the Boston Pops.

JOELA JONES, pianist, not only has made successful solo appearances at the Boston Pops with Arthur Fiedler, but also with him in Cleveland, Chicago and Houston. In addition, she has been soloist with the Cleveland Orchestra under the late George Szell. She has earned the degrees of Bachelor and Master of Music at the Cleveland Institute of Music. At the present time she is Principal of the keyboard section of the Cleveland Orchestra.

LISBETH PAIGE BRITTAIN, a graduate of the Boston Conservatory, is a recent recipient of a \$1,000 Metropolitan Opera Scholarship. In 1972 she won the Metropolitan Opera New England Regional Auditions and at that time received a grant to study in London. In 1973 and 1974 Ms Brittain participated in the Santa Fe Opera Apprentice Program. Last year she was second place winner in the Boston Opera Association auditions. Lisabeth Paige Brittain has sung with the Boston Conservatory Opera Theatre, the Leverett Opera at Harvard University, the Associate Artists Opera, the Dedham Choral Society, St Paul Cambridge Cathedral Choir and the Santa Fe Opera. She is presently coaching with John Moriarty at the Boston Conservatory.

ANA-MARIA VERA, age nine, began her music and piano studies when she was three years old. At the age of five she was a winner in the Maryland State Teachers Association Spring Festival of Music, held at the Peabody Conservatory of Music. She has since, as a student of Ylida Novik, won first prize at the music festivals of the University of Maryland and Montgomery College. Three years ago Miss Vera received first prize at a Bartók Competition (Mikrokosmos) held at the American University in Washington, D.C. During the Summer of 1973 she appeared at the Europa Hall in the Hague, and soon afterwards was invited to play before a special audience at the Concertgebouw in Amsterdam. Under the auspices of the Pan American Union in Washington, Ana-Marie made her soloist debut with the Air Force Symphony Orchestra. Last year she made her recital debut in Philadelphia, and appeared as soloist with the Baltimore Symphony and with Arthur Fiedler at the Filene Center for the Performing Arts in Virginia. Miss Vera is a student at the Washington International School. The daughter of a Dutch mother and a Bolivian father, she speaks and writes several languages, swims, studies ballet and writes poetry. This evening's concert marks her second appearance with the Boston Pops Orchestra.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-FOURTH PROGRAM

Tuesday Evening June 17 1975 at 8.30

ARTHUR FIEDLER *Conductor*

CITY MISSIONARY SOCIETY NIGHT

Wedding March, from 'A Midsummer Night's Dream' *Mendelssohn*

*Overture to 'Die Fledermaus' *Strauss*

Musetta's Waltz, from 'La Bohème' *Puccini*
Jewel Song, from 'Faust' *Gounod*

LISBETH PAIGE BRITTAIN

*Farandole, from 'L'Arlésienne' *Bizet*

*Largo, from 'Xerxes' *Handel*

Piano Concerto No. 8 in C Major, K. 246 *Mozart*

Allegro aperto
Andante
Rondo: Tempo di Menuetto

ANA-MARIA VERA

*Selections from 'The Sound of Music' *Rodgers*
The Sound of Music—How Can Love Survive—The Lonely Goatherd—My Favorite Things—Sixteen Going on Seventeen—So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary Couple—No Way to Stop It—Maria—Climb Every Mountain

Memories - Sing Along (Everybody Sing) *arr. Hayman*
Memories—School Days—I'm Looking Over a Four Leaf Clover—Row, Row, Row—I Want a Girl—Always—A Pretty Girl—If You Knew Suzy—Deep in the Heart of Texas—Those Were the Days

BALDWIN PIANO

POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-FIFTH PROGRAM

Wednesday Evening June 18 1975 at 8.30

ARTHUR FIEDLER *Conductor*

NAVY NIGHT

- | | |
|---|---|
| Suite from 'The Water Music' | <i>Handel-Harty</i> |
| Allegro—Air—Allegro deciso | |
| Overture to 'The Flying Dutchman' | <i>Wagner</i> |
| *The Song of the High Seas, from 'Victory at Sea' | <i>Rodgers</i> |
| Old Ironsides, March | <i>J. William Middendorf II</i>
(<i>The Secretary of the Navy</i>) |

Lieutenant Commander NED E. MUFFLEY *Conducting*

- | | |
|--|--------------------|
| Overture to 'Colas Breugnon' | <i>Kabalevsky</i> |
| Concerto for Clarinet and Orchestra Op. 74 | <i>Weber</i> |
| JOHN COULEHAN <i>Musician Chief</i> | |
| Servicemen on Parade | <i>arr. Hayman</i> |
| Anchors Aweigh—The U.S. Air Force Song—The Marine Hymn—
Semper Paratus—The Army Goes Rolling Along—Anchors Aweigh | |

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Mrs Marian Van Slyke *Director* Judith Beauchamp *Accompanist*

- Sing Out Sweet Land *Morris-Fried*
Medley of Paul Rivere's Ride
Paul Revere's Ride—Concord Hymn—
This Is My Country
Heritage of Freedom *Wagner*

- | | |
|--|--------------------------|
| Selections from 'Girl Crazy' | <i>Gershwin-Anderson</i> |
| I Got Rhythm—Embraceable You— Bidin' My Time—
But Not for Me—I Got Rhythm | |
| Patriots, Sing! | <i>arr. Hayman</i> |
| America—America, the Beautiful—Yankee Doodle—Yankee
Doodle Dandy—Columbia, the Gem of the Ocean—This Land Is
Your Land—You're a Grand Old Flag—Battle Hymn of the Republic | |

†*The Stars and Stripes Forever *Sousa*

BALDWIN PIANO

†POLYDOR& *RCA RECORDS



LIEUTENANT COMMANDER NED MUFFLEY is Commanding Officer of The United States Navy Band in Washington DC. At the age of seven, Ned Muffley, a native of Allentown, Pennsylvania, began his lifelong interest in conducting and also started trumpet lessons. He worked with a dance band before joining the Navy in 1949. He attended the navy School of Music, graduating with honors, and afterwards was assigned to Navy unit bands in Kodiak, Alaska, New Orleans, and Jacksonville, Florida. With the All-Navy Talent Show he appeared on the Ed Sullivan Show, and, as bandmaster aboard Navy ships, he toured all over the Far East. During his twenty years with the Navy, Lieutenant Commander Muffley has also been an instructor of conducting at the Navy School of Music, Leader of the Boston Naval Base band, Assistant Leader of The Navy Band, head of the music program of the Navy, and Leader of the US Naval Academy Band. His other interests are his family, running ten miles a day, and gourmet cooking. It is a pleasure to welcome Lieutenant Commander Ned Muffley back for a second year to Navy Night at the Pops.

Born in El Paso, Texas, JOHN COULEHAN has been playing clarinet since he was eight years old. In 1963 he appeared as soloist at the Texas Music Educators Convention and later that year entered the New England Conservatory of Music. While at the Conservatory, his principal teacher was Gino Cioffi, first clarinetist at that time with the Boston Symphony. In 1967, having transferred to the University of Texas in El Paso, Mr Coulehan was accepted into the United States Navy Band. With the Band he has performed as soloist on many occasions. One of the solos for which he is frequently acclaimed is the clarinet solo in the Finale of Tchaikovsky's Violin Concerto.



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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-SIXTH PROGRAM

Thursday Evening June 19 1975 at 8.30

ARTHUR FIEDLER *Conductor*

ISRAEL HISTADRUT NIGHT

*Procession of the Sardar, from 'Caucasian Sketches' *Ippolitov-Ivanov*

*Overture to 'The Merry Wives of Windsor' *Nicolai*

*Gypsy Dance, from 'Carmen' *Bizet*

Lensky's Aria from Act III, 'Eugene Onegin' *Tchaikovsky*
Lamento di Federico, from 'L'Arlésiana' *Cilea*

MISHA ALEXANDROVICH

HATIKVAH THE STAR-SPANGLED BANNER

*Danube Waves (Anniversary Waltz) *Ivanovici*
Dedicated to Mr and Mrs Arthur Cort

*Marche Slave *Tchaikovsky*

Songs with Piano
MISHA ALEXANDROVICH

†Selections from 'Fiddler on the Roof' *Bock*
Fiddler on the Roof—Matchmaker, Matchmaker—Far from
the Home I Love—Miracle of Miracles—Sunrise, Sunset—
Anatevka—To Life

†The Entertainer, from 'The Sting' *Joplin*

†Hava Nagila *Traditional*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

MISHA ALEXANDROVICH, one of Russia's great lyric tenors, has received many honors, including the Stalin Prize. Since the end of World War II he has given over 6,000 concerts and more than one million of his recordings have been sold annually. A pupil of Beniamino Gigli, Misha Alexandrovich's recital style is reminiscent of that of Tito Schipa and John McCormick. His repertoire is far-ranging, including Russian arias and folk songs, Italian arias from the Bel Canto period, Neapolitan songs, French arias, German lieder and the Jewish vocal literature. In 1971, following an extensive struggle against Soviet authorities, Misha Alexandrovich and his family were able to emigrate from Russia to Israel where they now reside. Misha Alexandrovich made his New York recital debut at Town Hall in December 1972.



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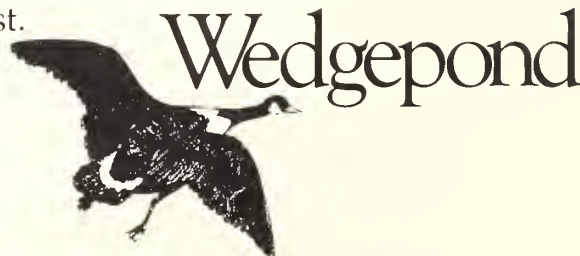
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THE BOSTON POPS

ARTHUR FIEDLER CONDUCTOR *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-SEVENTH PROGRAM

Friday Evening June 20 1975 at 8.30

ARTHUR FIEDLER *Conductor*



LOIS SCHAEFER, before joining the flute section of the Boston Symphony Orchestra in 1965, was assistant first flute in the Chicago Symphony Orchestra, and first flute in the New York City Opera Company. She is a member of the New England Harp Trio. At the New England Conservatory, where she teaches, she was a pupil of the late Georges Laurent, distinguished principal flute of the Boston Symphony Orchestra for many years. Ms Schaefer has appeared as a guest soloist with the Chicago Symphony, the Boston Symphony and Boston Pops Orchestras and the Springfield Symphony.

*Polonaise, from 'Eugene Onegin'

Tchaikovsky

Overture to 'Le Roi d'Ys'

Lalo

Piccolo Concerto in C Major

Vivaldi

Allegro

Largo

Allegro moderato

LOIS SCHAEFER

Violin Concerto No. 1 in G minor, Op. 26

Bruch

Prelude: Allegro moderato

Adagio

Finale: Allegro energico

EMANUEL BOROK

*Selections from 'The Sound of Music'

Rodgers

The Sound of Music—How Can Love Survive—The Lonely Goatherd—My Favorite Things—Sixteen Going on Seventeen—So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary Couple—No Way to Stop It—Maria—Climb Every Mountain

*Moonlight Serenade

Miller

*St Louis Blues March

Handy

Among those present: St Cyprian's Episcopal Church; Suffolk University; Neighborhood Club of Quincy; Foster Grant Recreation Program

BALDWIN PIANO

POLYDOR & *RCA RECORDS

EMANUEL BOROK, concertmaster of the Boston Pops Orchestra and assistant concertmaster of the Boston Symphony, was born in Russia in 1944. He received his early musical education at the Darzinja Music School in Riga. In 1959 he went to Moscow where he studied at the Gnessins Music School and later the Gnessins Institute, with Michael Garlitzky. During this time Emanuel Borok played with the Moscow Chamber Orchestra under Rudolph Barshay. He was also prize winner of two competitions held in Moscow: second prize in the Violin competition of the Russian Soviet Republic, and fourth prize in the Violin Competition of the Soviet Union. In 1969 he graduated from the Institute, and joined the Orchestra of the Bolshoi Theatre. One year later he was successful in winning the competition for assistant concertmaster of the Moscow Philharmonic Orchestra, conducted by Kiril Kondrashin. At this time he also became a member of the Moscow Philharmonic String Quartet. In 1973 Emanuel Borok left Russia in order to immigrate to Israel, where he accepted a position as concertmaster of the Israel Chamber Orchestra.

ALAN WINSLOW, a free-lance writer living in Auburndale, attended his first Boston Symphony Orchestra concert in 1943 when he was an undergraduate at Harvard University. He has been a consistent supporter and admirer ever since.



BERTICA SHULMAN CRAMER was born in Havana, Cuba, where she began studying the piano at the age of three. She gave her first concert the following year, and at seven she was soloist with the Havana Symphony Orchestra. At the close of World War Two she moved to Boston, having received a scholarship to the Longy School of Music in Cambridge. During the next years she studied with such well known musicians as Boris Goldovsky, Nadia Boulanger and Claudio Arrau, and at the Berkshire Music Center at Tanglewood. She made her Boston debut in Jordan Hall, and has been soloist many times with the Boston Pops and at Esplanade concerts. Miss Cramer's performances in the Boston area include the Gardner Museum and the Robbins Library Series in Arlington. Besides her private teaching, she coaches opera and is a member of the faculty of the Goldovsky Opera Institute at Southeastern Massachusetts University in Dartmouth.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-EIGHTH PROGRAM

Saturday Evening June 21 1975 at 8.30

HARRY ELLIS DICKSON *Conductor*

THE RECUPERATIVE CENTER ASSOCIATION NIGHT

Coronation March, from 'The Prophet' *Meyerbeer*

*Overture to 'Candide' *Bernstein*

-Toy Symphony *Leopold Mozart*

Allegro—Menuetto: Trio—Allegro

AMY WALTHER *triangle*, THOMAS ROYER *rattle*

JANE BRADLEY *nightingale*, DAVID HARVEY *drum*

HESSIE SARGENT *trumpet*, BARBARA THOMPSON *quail whistle*

HAZEL STUART-VAIL *cuckoo*

-A Young Person's Guide to the Orchestra *Britten*

ALAN WINSLOW *Narrator*

Piano Concerto No. 2 in G minor, Op. 22 *Saint-Saëns*

Andante sostenuto

Allegro scherzando

Presto

BERTICA SHULMAN CRAMER

Selections from 'Girl Crazy' *Gershwin-Anderson*

I Got Rhythm—Embraceable You—Bidin' My Time—

But Not for Me—I Got Rhythm

†The Entertainer, from 'The Sting' *Joplin*

*Colonel Bogey March *Alford*

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- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
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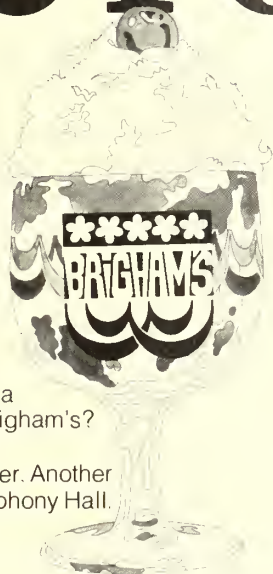
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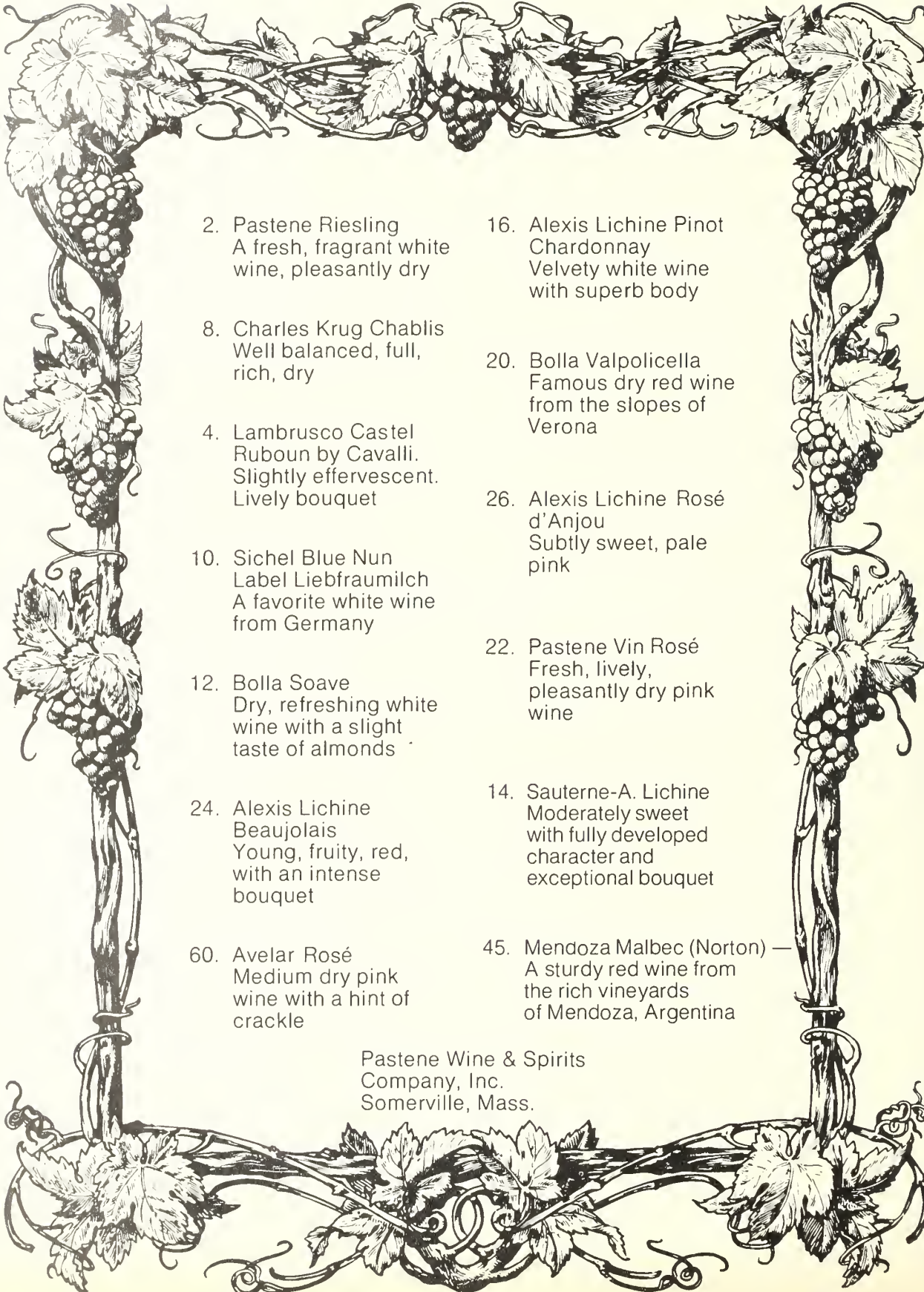
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A sturdy red wine from the rich vineyards of Mendoza, Argentina |
| 60. Avelar Rosé
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53	*Liebfraumilch (Karl von Stetten) — Quart.....	4.50
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20	*Bolla Valpolicella.....	5.50 3.50
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41	Souverain Burgundy.....	6.50
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44	*DeLuze Claret.....	4.50
45	*Mendoza Malbec (Norton).....	4.50
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55	*Sangria (The Bull).....	3.50

ROSÉ WINES

22	Pastene Vin Rosé.....	4.00 2.50
26	*Rosé d'Anjou (A. Lichine).....	5.50 3.50
50	*Lancers Vin Rosé.....	6.50 4.00
54	*Costa do Sol (Portugal).....	5.50 3.00
60	*Avelar Rosé.....	4.50 3.00

APÉRITIF

18	*St Michael French Gold Wine..	7.00
27	*Duff Gordon Sherry, Amontillado (Dry).....	8.00 1.00

WINE PUNCH

	Pitcher	Glass
Claret or Sauterne Punch.....	3.25	1.00
Claret Lemonade.....	3.25	1.00

*Imported

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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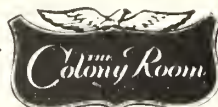
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The Pops Menu

SANDWICHES

Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and		Swiss Cheese.....	1.00
Swiss Cheese.....	2.00		

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.

Camembert.....	.85
La Vache Qui Rit (Gruyère).....	.85
Gourmandise au Kirsch.....	.85
Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50 .90	Spanish Peanuts.....	.45 .70
Extra Fine Cashews.....	.95 1.25	Mixed Nuts with Peanuts...	.75 .95
Mixed Nuts (no peanuts).....	.90 1.15		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints.....	1.85	Chocolates.....	.40
Butter Creams.....	2.50	Jelly Gems, assorted.....	1.95
Miniatures — 11 oz.....	3.35	Pepp.-Wtg.-Coffee Patties.....	1.25
French Drops — Hard Candies	.50		

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee.....	.60
Sundaes: Chocolate, Strawberry, Cherry, Pineapple....	.90

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass.....	.60	Coca-Cola.....	.35
Pops Punch, Pitcher.....	2.25	Martinelli's Sparkling Cider	
Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz.....	.35		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot.....	.35	Hot Tea, Darjeeling.....	.35
Iced Coffee.....	.40	Iced Tea.....	.40

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Budweiser Beer.....	1.00
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Michelob Beer.....	1.10
Heineken's Beer (Holland).....	1.25
Molson Ale (Canada).....	1.10

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinick, Georgiana Powell, Florence Saunders and Mel-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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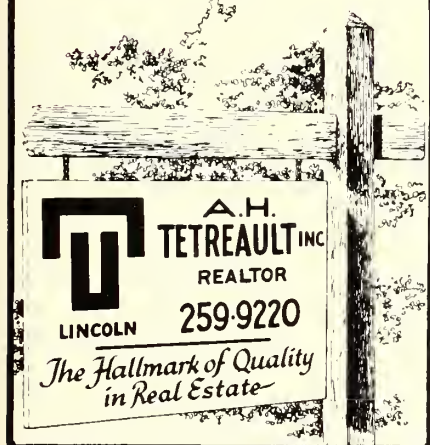
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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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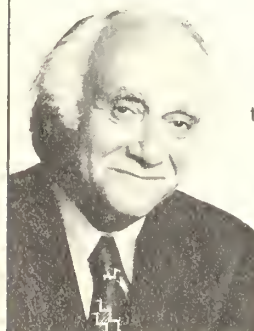
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Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

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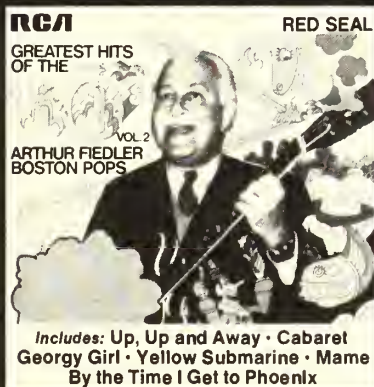
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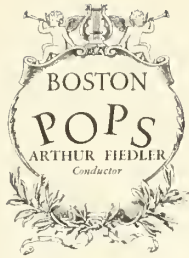
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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

NINETIETH SEASON 1975

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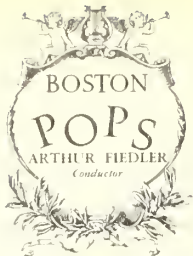
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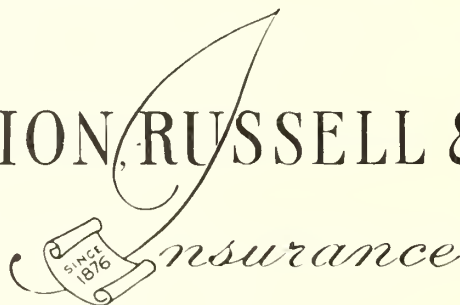
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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfingier
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylla Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudsen
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

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guitar

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piano

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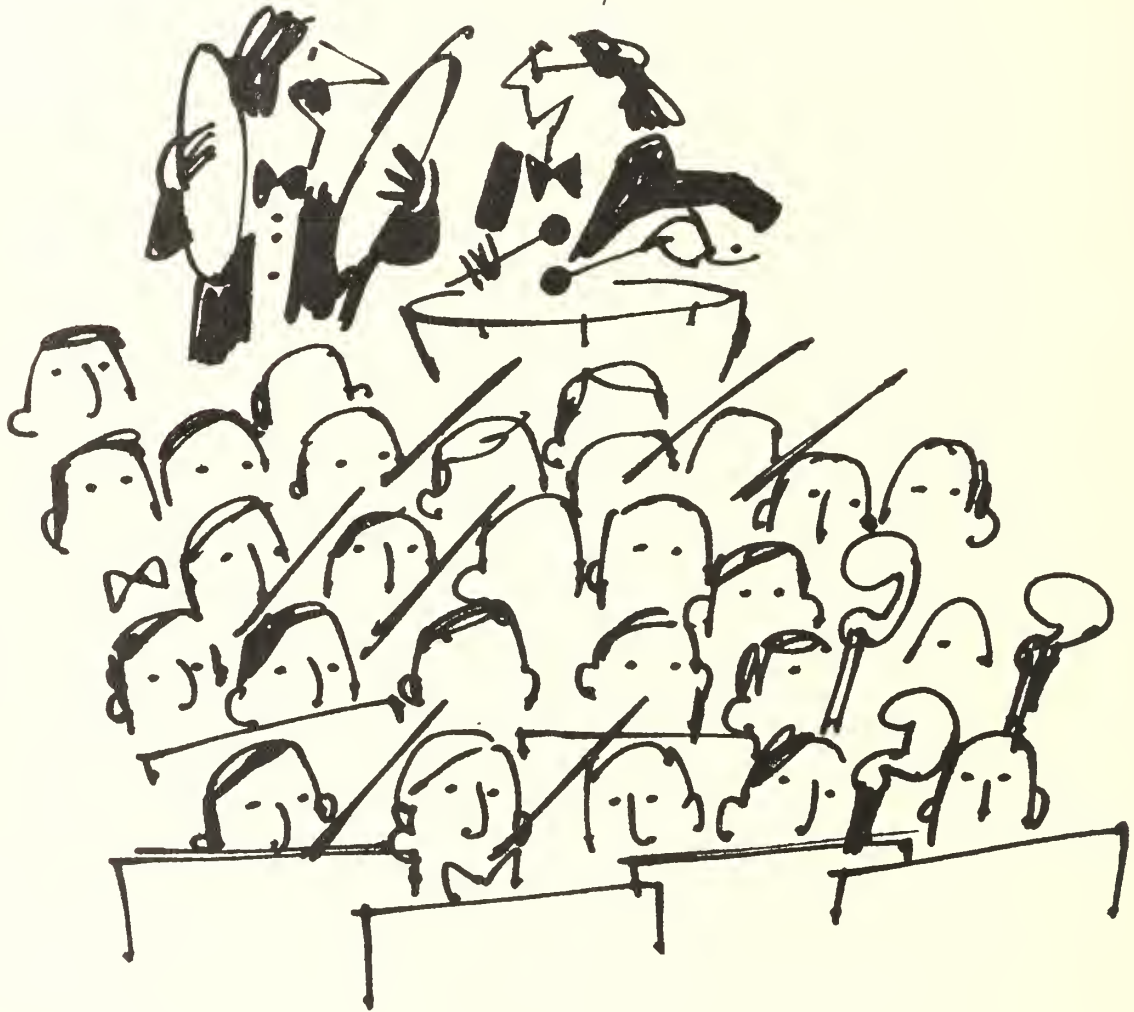
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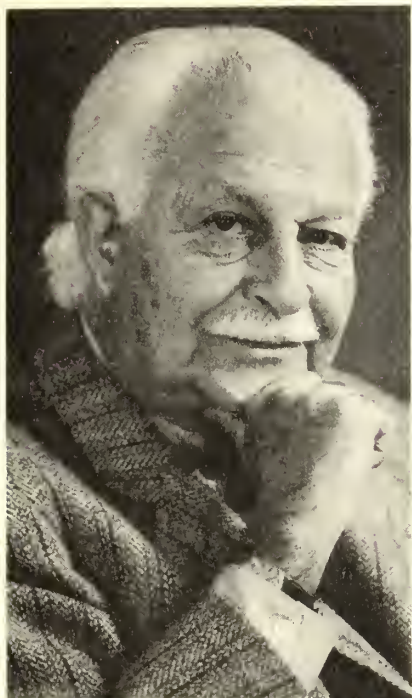
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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.



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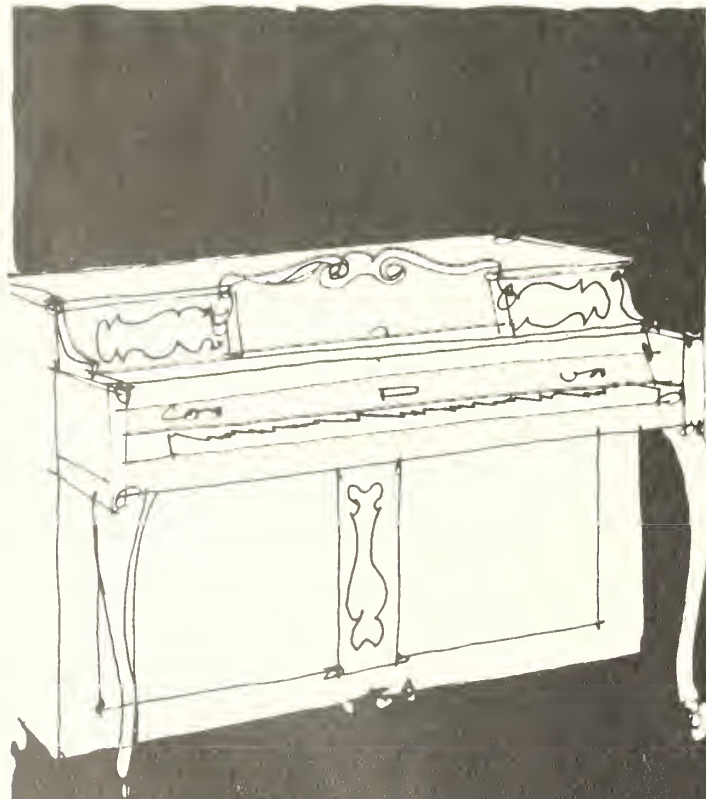




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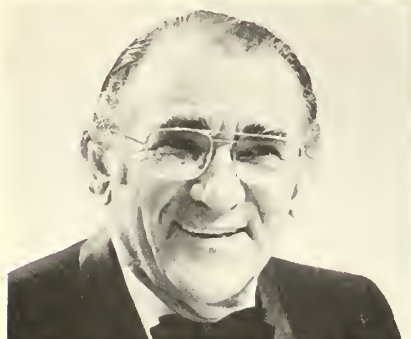
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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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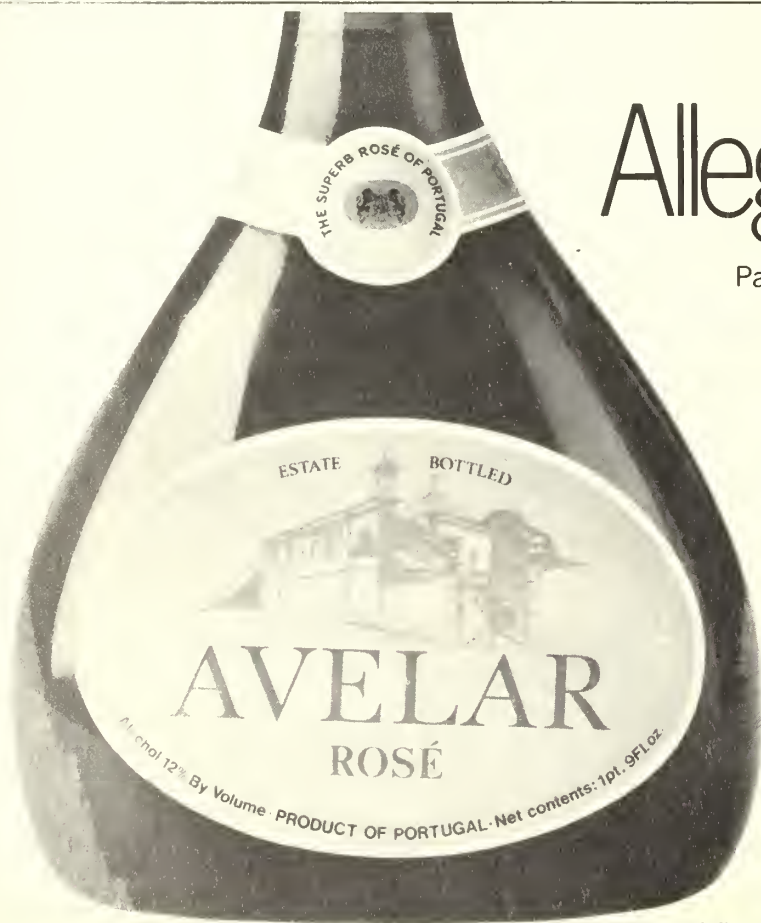
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THE BOSTON POPS

It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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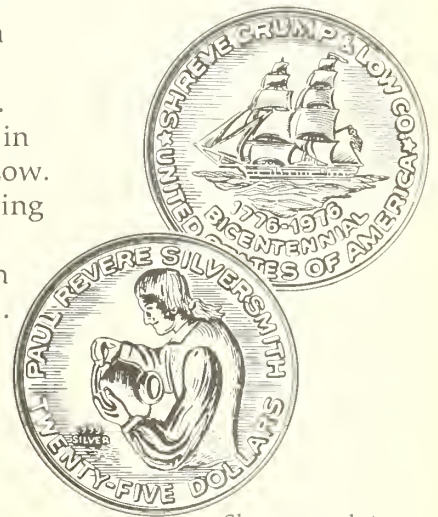
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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FORTY-NINTH PROGRAM

Monday Evening June 23 1975 at 8.30

ARTHUR FIEDLER *Conductor*

*American Salute (When Johnny Comes Marching Home) *arr. Gould*

Overture to 'L'Italiana in Algeri' *Rossini*

Ave Maria *Bach-Gounod*

MAX HOBART *violin solo*

*Suite from 'Masquerade' *Khachaturian*

Waltz—Nocturne—Mazurka—Galop

Concerto in F for Piano and Orchestra *Gershwin*

Allegro

Adagio; Andante con moto

Allegro agitato

RICHARD CASPER

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*Voices of Spring, Waltzes *Strauss*

Patriots, Sing!

arr. Hayman

America—America, the Beautiful—Yankee Doodle—
Yankee Doodle Dandy—Columbia, the Gem of the Ocean—
This Land Is Your Land—You're a Grand Old Flag—
Battle Hymn of the Republic

†*The Stars and Stripes Forever *Sousa*

*Among those Present: Council of Minute Men; Electronic
Representative Association; Guild of St Philip Neri;
Weston Methodist Church; Yale Club of Boston*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

MAX HOBART was appointed to the third chair in the first section of the Boston Symphony in 1969. He studied with Vera Barstow, who guided him especially towards chamber music. As a result of winning the Coleman auditions in Pasadena, California, he was invited to study and coach with the Quartetto Italiano. In 1956, as a member of the Graduate String Quartet of the University of Southern California, he made a twelve-week tour of Europe, during which he performed in Venice with the Virtuosi di Roma. Since he came to Boston, Max Hobart has been active in many spheres of musical activity. He was a member of the Violone Ensemble, which gave concerts throughout New England, and has given recitals at the New England Conservatory and the Gardner Museum. He has performed the Violin concerto by Mendelssohn with the Boston Pops, and taken part in the recording by the Boston Symphony Chamber Players of the G major Quintet by Dvořák for Deutsche Grammophon. Concertmaster of the Newton Symphony, with whom he has appeared as soloist, Max Hobart is a faculty member of the New England Conservatory, and of the Berkshire Music Center at Tanglewood.



A graduate of the University of Notre Dame, RICHARD CASPER was awarded a fellowship to continue his piano studies there with Carl Mathes. After receiving his undergraduate degree he came to the Juilliard School as a scholarship student of Beveridge Webster. He received his masters there in 1958. Mr Casper's earliest training was with Ethel Glenn Hier and his chief interest then was not piano, but composition. In 1947 he played at the National Federation of Music Clubs Convention in Detroit as winner of the competition for young composers. In 1962 he made his New York debut, and since then has given annual coast-to-coast tours, a Carnegie Hall recital and a number of European tours. Formerly artist in residence at Elizabeth Seton College and a member of the summer faculty at Manhattanville College, Richard Casper is now the Director of the Cape Cod Conservatory of Music and Art.

PATRIOTS, SING!

arranged by Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, Above the fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a pony.
He stuck a feather in his hat and called it macaroni.
Yankee Doodle keep it up, Yankee Doodle dandy,
Mind the music and the step, and with the girls be
handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle do or die
A real live nephew of my Uncle Sam,
Born on the fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I'm a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
The mandate makes heroes assemble,
When Liberty's form stands in view.
Thy banners make tyranny tremble,
When borne by the red, white and blue!
Three cheers for the red, white, and blue!
Three cheers for the red, white and blue!
Thy banners make tyranny tremble, Three cheers
for the red, white and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land
From California to the New York island,
From the redwood forest to the Gulf Stream waters;
This land was made for you and me.

*Words and music by Woody Guthrie
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying flag;
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white, and blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of the
Lord;
He is trampling out the vintage where the
grapes of wrath are stored.
He has loosed the fateful lightning of his terrible swift
sword:
His truth is marching on.
Glory, glory hallelujah! Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTIETH PROGRAM

Tuesday Evening June 24 1975 at 8.30

ARTHUR FIEDLER *Conductor*

CAPE COD CONSERVATORY NIGHT

*American Salute (When Johnny Comes Marching Home)

arr. Gould

Overture to 'L'Italiana in Algeri'

Rossini

Ave Maria

Bach-Gounod

MAX HOBART *violin solo*

A Shakespeare Suite, 'Richard III'

Walton

Fanfare

Music Plays

The Princes in the Tower

With Drum and Colours

I Would I Knew Thy Heart

Trumpets Sound

JEROME D. COHEN *Conducting*

Concerto in F for Piano and Orchestra

Gershwin

Allegro

Adagio: Andante con moto

Allegro agitato

RICHARD CASPER

*Voices of Spring, Waltzes

Strauss

Patriots, Sing!

arr. Hayman

America—America, the Beautiful—Yankee Doodle—

Yankee Doodle Dandy—Columbia, the Gem of the Ocean—

This Land Is Your Land—You're a Grand Old Flag—

Battle Hymn of the Republic

†*The Stars and Stripes Forever

Sousa

BALDWIN PIANO

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MAX HOBART

(See page 13 for biography)



JEROME D. COHEN, a native of Spokane, Washington, has been Music Director of the Cape Cod Symphony Orchestra since 1970. Besides his interest in conducting he has studied composition, piano and cello. At the age of twelve he joined the Portland Junior Symphony as its youngest member and in 1956 moved to Boston to attend the New England Conservatory, where he studied conducting with Richard Burgin, former Associate Conductor of the Boston Symphony. Under Mr Cohen's leadership the Cape Cod Symphony has achieved recognition as one of the leading non-professional orchestras in the nation and in 1973 was given an award by ASCAP for services to contemporary and American music. Tonight marks Mr Cohen's fourth appearance with the Boston Pops.





Born in Salt Lake City, Utah, SUSAN HUNTER DUEHLMEIER began studying the piano at age six at the McCune School of Music. She received her Bachelor and Master degrees at the University of Utah under Gladys Gladstone. Mrs Duehlmeier has performed with the University of Utah Orchestra and with the Utah Symphony under Maurice Abravanel. Her awards include a \$1,000 Alpha Chi Omega Founders Fellowship, a National Federation of Music Clubs scholarship and a year's appointment as Teaching Fellow at Boston University. During the spring of 1971 she was musical director and soloist on the U.S.O tour to Iceland, Greenland, Newfoundland and Labrador. Susan Hunter Duehlmeier is presently working towards a doctorate in music at Boston University under Leonard Shure. This summer she will be teaching at the summer session of the University of Utah, after which she will return to Massachusetts to teach at the Groton Center for the Performing Arts.

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTY-FIRST PROGRAM

Wednesday Evening June 25 1975 at 8.30

ERICH KUNZEL *Conducting*

*Overture to 'Light Cavalry' *Suppé*

*Vienna, City of Dreams *Sieczynski*

*Polka and Fugue, from 'Schwanda' *Weinberger*

*Overture to 'Orpheus in Hades' *Offenbach*

First Movement (Allegro moderato) from *Beethoven*
Piano Concerto No. 4 in G Major, Op. 58
SUSAN DUEHLMEIER

Medley of Burt Bacharach Tunes *arr. Knight*
I Say a Little Prayer—Alfie—What the World
Needs Now Is Love—Wives and Lovers (Hey, Little
Girl)—The Look of Love—Promises, Promises

†The Entertainer, from 'The Sting' *Joplin*

*Pops Hoe-Down *arr. Hayman*
Arkansas Traveler—The Devil's Dream—Chicken
Reel—Thunder Hornpipe—Paddy Whack—Pop Goes the
Weasel—Miss McCloud's Reel—Turkey in the Straw—
Stop Buck—Soldier's Joy—Rakes of Mallow—Lamplighter's
Hornpipe

†Twelfth Street Rag *Bowman*

*Among those present: United Service Organization;
Emmanuel College Alumnae; Quincy Chapter of
Hadassah; Wellesley Newcomers Club*

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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTY-SECOND PROGRAM

Thursday Evening June 26 1975 at 8.30

ERICH KUNZEL *Conducting*

UNIVERSITY OF MASSACHUSETTS NIGHT

*Overture to 'Light Cavalry' *Suppe*

*Vienna, City of Dreams *Sieczynski*

*Polka and Fugue, from 'Schwanda' *Weinberger*

*Overture to 'Orpheus in Hades' *Offenbach*

Overture to 'Girl Crazy' *Gershwin*

*Rhapsody in Blue, for Piano and Orchestra *Gershwin*
MAC FRAMPTON

Medley of Burt Bacharach Tunes *arr. Knight*

I Say a Little Prayer—Alfie—What the World
Needs Now Is Love—Wives and Lovers (Hey, Little
Girl)—The Look of Love—Promises, Promises

†The Entertainer, from 'The Sting' *Joplin*

*Pops Hoe-Down *arr. Hayman*
Arkansas Traveler—The Devil's Dream—Chicken
Reel—Thunder Hornpipe—Paddy Whack—Pop Goes the
Weasel—Miss McCloud's Reel—Turkey in the Straw—
Stop Buck—Soldier's Joy—Rakes of Mallow—Lamplighter's
Hornpipe

†Twelfth Street Rag *Bowman*

Among those present: Sylvania Employees Association

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

ERICH KUNZEL, Music Director of the New Haven Symphony and Music Director of the Cincinnati Symphony Orchestra's *Eight O'Clock Series*, was born in New York City in 1935. He entered Dartmouth College as a chemistry major, but soon decided that music, which he had studied from an early age, was to be his career. After conducting studies with Pierre Monteux he made his professional debut with the Santa Fe Opera. He began graduate work at Harvard University and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During Pierre Monteux's final tours of Europe and America Erich Kunzel was both his pupil and personal assistant.

In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. He conducted the American premiere of Shostakovich's *The Nose* at Santa Fe, and took part in the Cincinnati Symphony's world tour in 1966, directing concerts in Kuala Lumpur, Singapore, Manila, Hong Kong and other cities in the Far East. After conducting the world premiere of Dave Brubeck's *The Light in the Wilderness*, which he also recorded, Erich Kunzel directed concerts of the Cincinnati Symphony's tour to Europe in 1969. He has been guest conductor of many major orchestras, among them the Boston Symphony, the London Symphony, the Cleveland and Philadelphia Orchestras, the Pittsburgh Symphony, the Detroit Symphony, the San Francisco Symphony and the Dallas Symphony. In 1973 he toured Europe with the All-American Orchestra, directing concerts in Italy, Austria and Switzerland. This summer he will conduct the Cleveland Orchestra in its opening concerts at the Blossom Festival. Erich Kunzel's recordings are on the Decca and Atlantic labels. He appears as guest conductor with the Boston Pops Orchestra for the sixth consecutive year.

MAC FRAMPTON, the son of a Presbyterian minister and a mother who sang her way through college, was born in Chester, South Carolina. He started playing the piano at the age of three, and his formal training began at five. After musical studies at Erskine College and the Cincinnati Conservatory, he won a Bronze Medal in the 1969 Van Cliburn International Piano Competition. Appearances on national television and with the Cincinnati Symphony followed. Since then, furthering his talents for arranging, orchestrating and composing, Mac Frampton has evolved a style based on his classical training, but drawing liberally from jazz and rock idioms as well.

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FIFTY-THIRD PROGRAM

Friday Evening June 27 1975 at 8.30

ERICH KUNZEL *Conducting*

*Overture to 'Light Cavalry'

Suppé

*Vienna, City of Dreams

Sieczynski

*Polka and Fugue, from 'Schwanda'

Weinberger

*Overture to 'Orpheus in Hades'

Offenbach

Overture to 'Girl Crazy'

Gershwin

*Rhapsody in Blue, for Piano and Orchestra

Gershwin

CHRISTINE SANTOS

Medley of Burt Bacharach Tunes

arr. Knight

I Say a Little Prayer—Alfie—What the World
Needs Now Is Love—Wives and Lovers (Hey, Little
Girl)—The Look of Love—Promises, Promises

*Pops Hoe-Down

arr. Hayman

Arkansas Traveler—The Devil's Dream—Chicken
Reel—Thunder Hornpipe—Paddy Whack—Pop Goes the
Weasel—Miss McCloud's Reel—Turkey in the Straw—
Stop Buck—Soldier's Joy—Rakes of Mallow—Lamplighter's
Hornpipe

*Joy to the World

Axton

*Among those present: University of Pennsylvania Boston
Club; Filipino Association of Greater Boston and The
Phillipine Medical Association of New England*

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Born in Boston, CHRISTINE SANTOS has studied piano since she was five, and for the past fifteen years has been a pupil of Leo Litwin, a frequent soloist with the Boston Pops. She attended Boston Girls' Latin School, the Massachusetts Institute of Technology and graduated from Wellesley College with a double major in music and English. At the present time Ms Santos is an assistant editor for *Technology Review*, a national journal and M.I.T.'s alumni magazine. Tonight's performance marks her concert debut and her first performance with the Boston Pops.



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MAX HOBART
(See page 13 for biography)

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HARRY ELLIS DICKSON *Assistant Conductor*

RICHARD CASPER
(See page 13 for biography)

FIFTY-FOURTH PROGRAM

Saturday Evening June 28 1975 at 8.30

HARRY ELLIS DICKSON *Conducting*

MASSACHUSETTS STATE COUNCIL, KNIGHTS OF COLUMBUS NIGHT

PATRIOTS, SING!
(See page 14 for lyrics)



*American Salute (When Johnny Comes Marching Home) *arr. Gould*

Overture to 'L'Italiana in Algeri' *Rossini*

Ave Maria *Bach-Gounod*

MAX HOBART *violin solo*

*Suite from 'Masquerade' *Khachaturian*

Waltz—Nocturne—Mazurka—Galop

Concerto in F for Piano and Orchestra *Gershwin*

Allegro

Adagio; Andante con moto

Allegro agitato

RICHARD CASPER

*Voices of Spring, Waltzes *Strauss*

Patriots, Sing! *arr. Hayman*

America—America, the Beautiful—Yankee Doodle—
Yankee Doodle Dandy—Columbia, the Gem of the Ocean—
This Land Is Your Land—You're a Grand Old Flag—
Battle Hymn of the Republic

†*The Stars and Stripes Forever *Sousa*

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- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
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- #54 **Costa Do Sol Rose**
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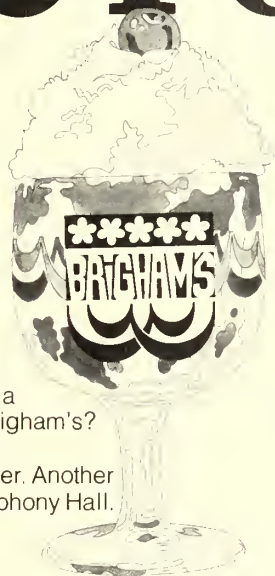
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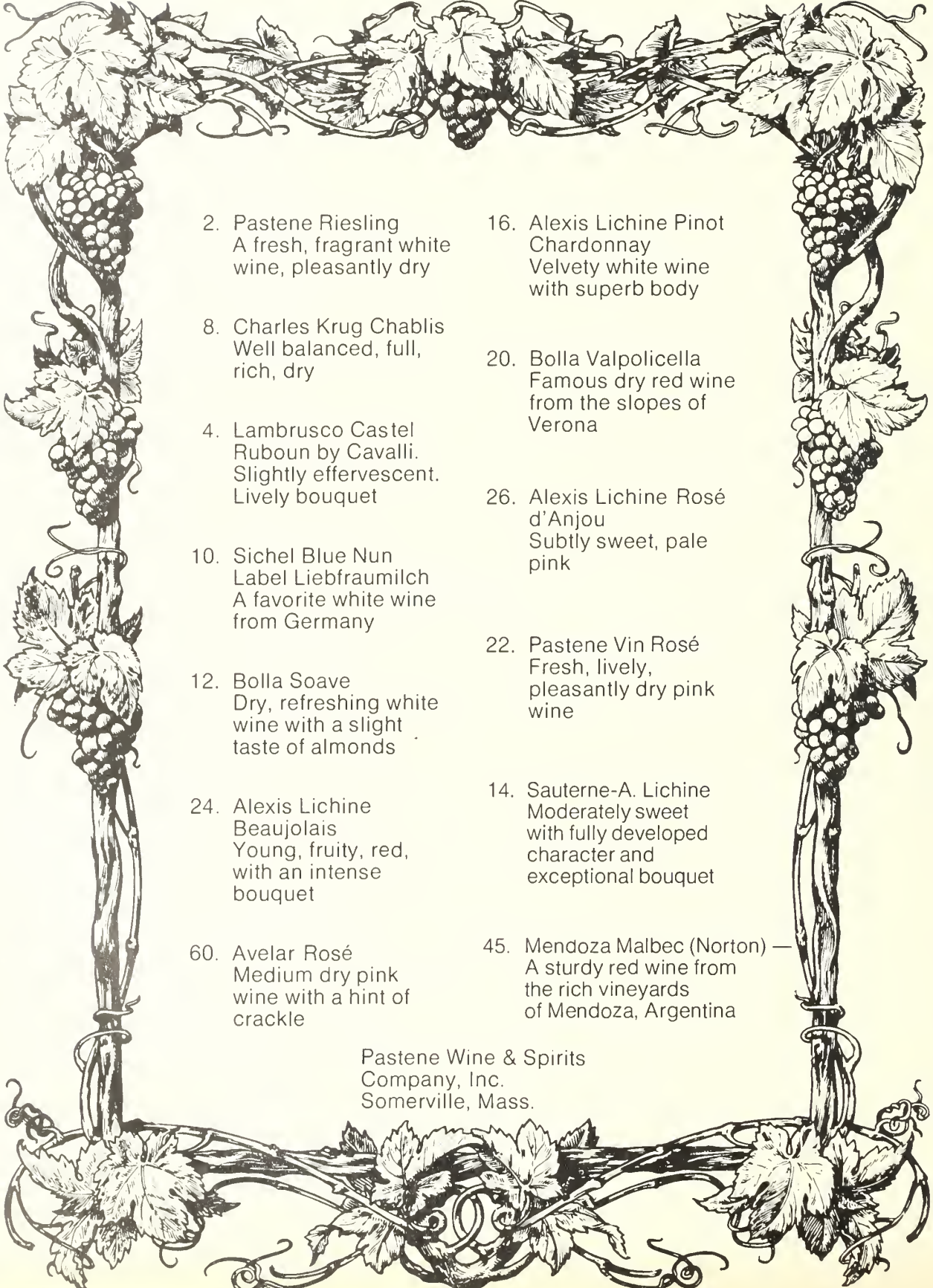
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| 8. Charles Krug Chablis
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Famous dry red wine from the slopes of Verona |
| 4. Lambrusco Castel Ruboun by Cavalli.
Slightly effervescent. Lively bouquet | 26. Alexis Lichine Rosé d'Anjou
Subtly sweet, pale pink |
| 10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany | 22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine |
| 12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds | 14. Sauterne-A. Lichine
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| 24. Alexis Lichine Beaujolais
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| 60. Avelar Rosé
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	1/2 Bot.	Bot.
5 Great Western Extra Dry Champagne.....	8.00	4.50
6 *Gancia Asti Spumante.....	9.00	
7 Great Western Sparkling Burgundy.....	8.00	4.50
28 *Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00	
30 *Taittinger Brut La Française Champagne.....	17.00	8.50
51 *François, Blanc de Blanc, Monopole, Vintage.....	8.00	
52 *François, Cold Duck.....	6.00	
17 Champagne Cocktail for Two.....	3.00	

WHITE WINES

2 Pastene Riesling.....	3.50	
8 C. Krug Chablis.....	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun.....	6.50	4.00
12 *Bolla Soave.....	5.50	3.50
14 *Sauternes (A. Lichine).....	5.50	
16 *Pinot Chardonnay (A. Lichine).....	5.50	
19 *Valkenberg Madonna Liebfraumilch.....	6.00	3.50
21 *St Michael Vouvray.....	5.00	
32 *Liebfraumilch, Vintage Madrigal.....	6.00	3.50
33 Souverain Riesling.....	6.00	
34 *Lancers Vinho Branco.....	6.50	4.00
35 Souverain Chablis.....	5.00	
36 *Chablis Grand Cru Les Clos....	10.00	
38 *Bouchard Père & Fils Pouilly Fuissé.....	9.50	6.00

53 *Liebfraumilch (Karl von Stetten) — Quart.....	4.50	
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RED WINES

4 *Lambrusco (Cavalli) Castel Ruboun.....	4.50	3.00
20 *Bolla Valpolicella.....	5.50	3.50
24 *Beaujolais (A. Lichine).....	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot).....	6.50	4.00
41 Souverain Burgundy.....	6.50	
42 *Cabernet Sauvignon (Ginestet).....	6.50	4.00
43 Souverain Zinfandel.....	6.50	
44 *DeLuze Claret.....	4.50	
45 *Mendoza Malbec (Norton).....	4.50	
46 *Chateauneuf du Pape, Domaine de la Solitude.....	8.50	5.00
48 *Mazzoni Lambrusco.....	4.50	
55 *Sangria (The Bull).....	3.50	

ROSÉ WINES

22 Pastene Vin Rosé.....	4.00	2.50
26 *Rosé d'Anjou (A. Lichine).....	5.50	3.50
50 *Lancers Vin Rosé.....	6.50	4.00
54 *Costa do Sol (Portugal).....	5.50	3.00
60 *Avelar Rosé.....	4.50	3.00

APÉRITIF

18 *St Michael French Gold Wine..	7.00	
27 *Duff Gordon Sherry, Amontillado (Dry).....	8.00	1.00

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Claret or Sauterne Punch.....	3.25	1.00
Claret Lemonade.....	3.25	1.00

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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The Pops Menu

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Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and		Swiss Cheese.....	1.00
Swiss Cheese.....	2.00		

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.		Sections — 2 to 4 oz.	
Camembert.....	.85	Bel Paese.....	1.25
La Vache Qui Rit (Gruyère).....	.85	Boursin with Garlic and Herbs..	1.25
Gourmandise au Kirsch.....	.85	Danish Tilsit with Caraway.....	1.25
Roquefort.....	1.00	Port Salut.....	1.25
Wispride Cheddar Spread.....	.85		

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50 .90	Spanish Peanuts.....	.45 .70
Extra Fine Cashews.....	.95 1.25	Mixed Nuts with Peanuts...	.75 .95
Mixed Nuts (no peanuts).....	.90 1.15		

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Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz.....	.35		

Wine Punch — See Wine List

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Iced Coffee.....	.40	Iced Tea.....	.40

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mei-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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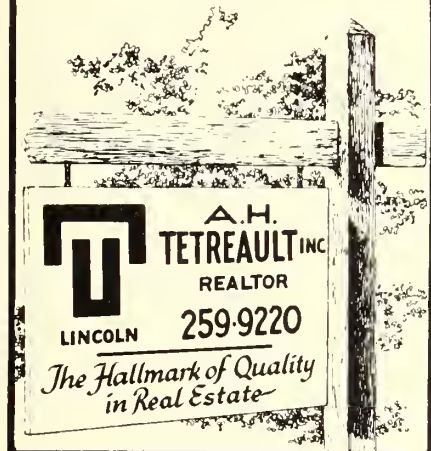
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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

BROADCASTING SCHEDULE

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WPJB-FM Providence (105.1)

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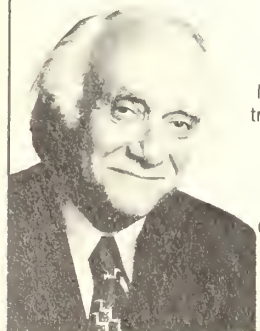
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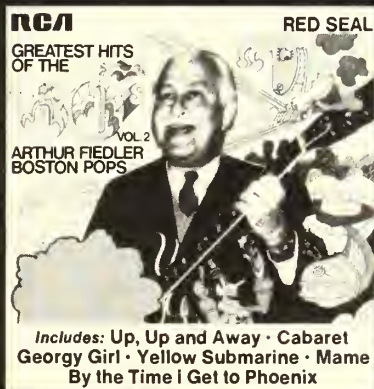
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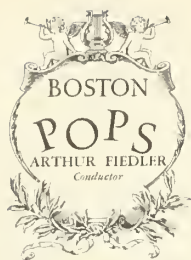
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ARTHUR FIEDLER **Conductor**

HARRY ELLIS DICKSON **Assistant Conductor**

NINETIETH SEASON 1975

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The program magazine of the Boston Pops and the Boston Symphony Orchestra is published monthly by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115. For information about advertising space and rates please call Mr Stephen Campbell, 1400 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 542-0478. In New York contact A. J. Landau Inc., 527 Madison Avenue, New York, New York 10022, telephone (212) 371-1818.

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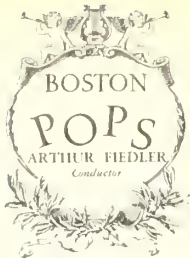
ELEANOR R. JONES
Program Editor

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THE BOSTON POPS

ARTHUR FIEDLER Conductor

HARRY ELLIS DICKSON Assistant Conductor

first violins

Emanuel Borok
concertmaster
Max Hobart
Rolland Tapley
Roger Sherman
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Sheldon Rotenberg
Alfred Schneider
Stanley Benson
Gerald Gelbloom
Raymond Sird
Ikuko Mizuno
Cecylia Arzewski
Amnon Levy
Ronald Wilkison

second violins

Clarence Knudson
Marylou Speaker
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Laszlo Nagy
Michael Vitale
Spencer Larrison
Darlene Gray
Harvey Seigel
Bo Youp Hwang
Victor Yampolsky
Jerome Rosen

violas

Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Michael Zaretsky

cellos

Martin Hoherman
Mischa Nieland
Jerome Patterson
Robert Ripley
Luis Leguia
Carol Procter
Ronald Feldman
Joel Moerschel
Jonathan Miller
Martha Babcock

basses

William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Matthew Ruggiero
Ernst Panenka

contra bassoon

Richard Plaster

horns

Charles Yancich
Harry Shapiro
David Ohanian
Richard Mackey
Ralph Pottle

trumpets

André Come
Gerard Goguen
Rolf Smedvig
Peter Chapman

trombones

Ronald Barron
Paul Gay
Gordon Hallberg

tuba

Chester Schmitz

timpani

Arthur Press

percussion

Charles Smith
Thomas Gauger
Frank Epstein
Frederick Buda

harp

Ann Hobson

guitar

Robert Karol

piano

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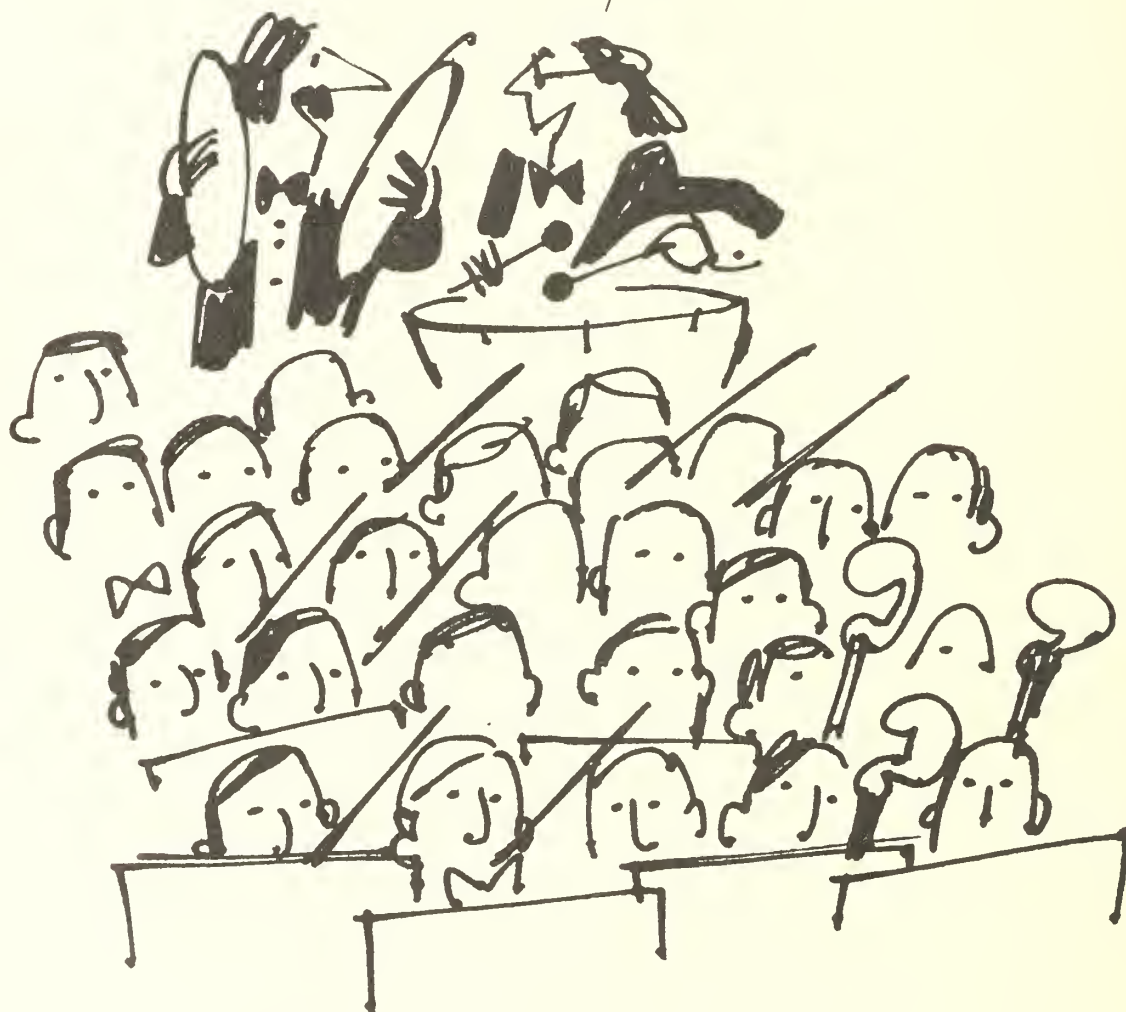
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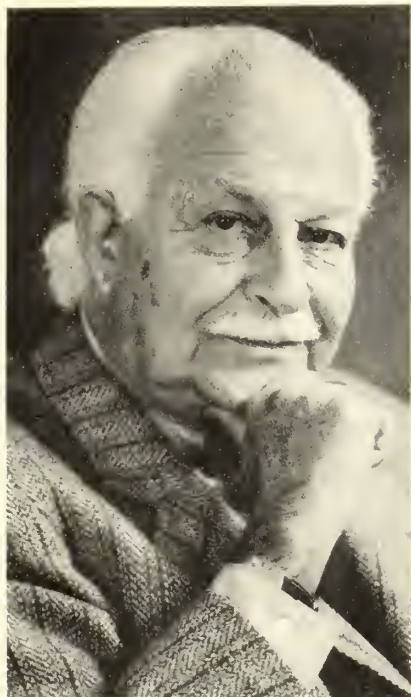
"I didn't dare look!"



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ARTHUR FIEDLER



Arthur Fiedler, Boston's best known citizen, is one of the most beloved musical personalities this country has produced. His warmth, his style, his showmanship and his artistry have won him a following that encompasses virtually the entire spectrum of the concert-going public. He is a man who has played a significant role in the musical history of Boston, a person who has helped to mold the musical taste of millions throughout the world.

Born in Boston on December 17 1894, he inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony, and his mother, a gifted amateur musician, was his first piano teacher. 'I was brought up in the European manner,' says Mr Fiedler. 'As a young boy, I practiced the violin and piano, and studied French and German. I didn't like music more than any other kid. Practice and lessons were drudgery.' Practice he did, however, and his mother sometimes rewarded his progress with trips to one of Boston's famous old vaudeville theatres, B. F. Keith's. These outings undoubtedly helped to kindle in the young boy an ambition to conduct. They may also have played a part in his extraordinary later success as a showman.

Young Arthur was a pupil at the Prince Grammar School and at Boston Latin School until his father retired after twenty-five years in the Boston Symphony, whereupon the family returned to its native Austria. In Vienna and later in

Berlin, Arthur worked in the publishing business before entering the Royal Academy, Berlin, as a student of violin, piano and conducting. At the outbreak of World War I he returned to Boston, joining the Orchestra in 1915 as a violinist under Karl Muck. Nine years later his conducting ambitions led him to form the Boston Sinfonietta, a chamber orchestra composed of members of the Boston Symphony. He combined this activity with his work as a member of the Boston Symphony, in which he served not only as a violinist but also as violist, pianist, organist and percussionist. For several years he had spearheaded a campaign for a series of free outdoor concerts, and in 1929 his efforts resulted in the launching of the Esplanade Concerts on the east bank of the Charles River. The twenty-fifth anniversary of these concerts was celebrated with the dedication of the 'Arthur Fiedler Bridge' over what is now Storrow Drive.

In 1930, Mr Fiedler was appointed the eighteenth conductor of the Boston Pops, and under his direction the Orchestra has made more recordings than any other in the world. One recording alone, *Jalousie*, a forgotten composition of Jacob Gade, has sold more than one million copies. Sixteen years ago RCA honored him with a plaque commemorating both his thirtieth anniversary with the Esplanade concerts and the sale of his two millionth album. Today, the total sales of Pops albums, singles, tapes and cassettes are not far from fifty million.

In addition to his Boston Pops activities, Mr Fiedler has been closely associated with the San Francisco Pops Orchestra during the past twenty-four summers. He has conducted a long list of American orchestras, including the Boston Symphony, as well as orchestras in South America, Europe, Africa and Australia. His most recent tour abroad took place in February 1974, when he led a series of concerts by major Australian orchestras, and in March of this year he led the first Midwest tour of the regular Boston Pops Orchestra.

In December 1974 Mr Fiedler celebrated his eightieth birthday, and Governor Francis Sargent commemorated the occasion by proclaiming it Arthur Fiedler Day throughout the Commonwealth. Through the universal language of music, the Boston Pops and its remarkable conductor continue to be a source of artistic pleasure to the entire world.

The cover photograph of Arthur Fiedler is by William Shisler.

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HARRY ELLIS DICKSON



HARRY ELLIS DICKSON, Assistant Conductor of the Boston Pops, has for many years had a double career in music. He was active both as conductor and violinist before he joined the Boston Symphony in 1938, when Serge Koussevitzky was conductor. Mr Dickson's conducting career has flourished over the last thirty-one years at the Pops and the Esplanade, and with Youth Concerts at Symphony Hall, the series he founded in 1959. Born on the Cambridge side of the Charles River, he attended the Somerville High School and the New England Conservatory of Music, before winning a scholarship to the Hochschule für Musik in Berlin, Germany, where he studied for two years.

As a chamber music player, Harry Ellis Dickson has been a member of the Boston Fine Arts Quartet and of the Boston Sinfonietta. He has been conductor of the Providence Civic Orchestra, and is now Assistant Conductor of both the Pops and Esplanade Orchestras. He recently conducted the Pops at the inauguration ceremonies of Governor Michael Dukakis, his son-in-law.

Mr Dickson is an ardent collector of anecdotes about musicians, especially conductors, and has put many of them in his entertaining book about music behind the scenes, *Gentlemen, More Dolce, Please*, which was published recently. He has been awarded the distinguished honor of Chevalier in the *Ordre des Arts et des Lettres* by the French Government. In 1971 the National Conference on the Humanities presented a Certificate of Honor to Mr Dickson in recognition of his distinguished contribution to the humanities through his life and work. In May 1973 he was awarded an honorary doctorate of music from the Berklee School of Music. One of Harry Ellis Dickson's close friends is Danny Kaye, whose conducting career owes a great deal to his advice and support. Mr Dickson has traveled to many countries of the world as musical mentor to his part-time conductor friend.

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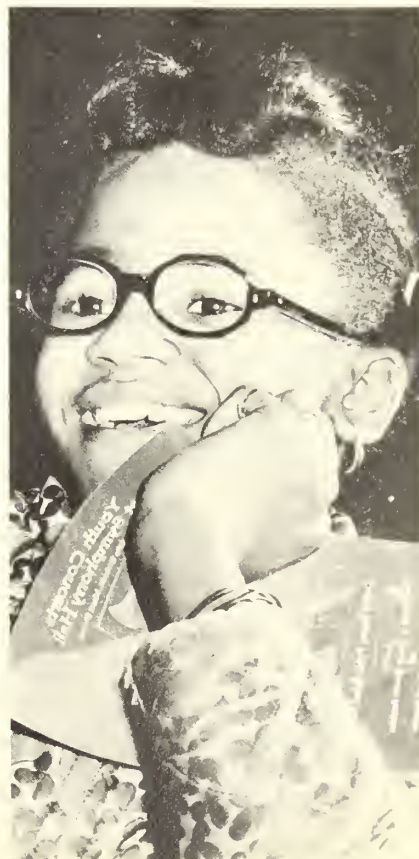
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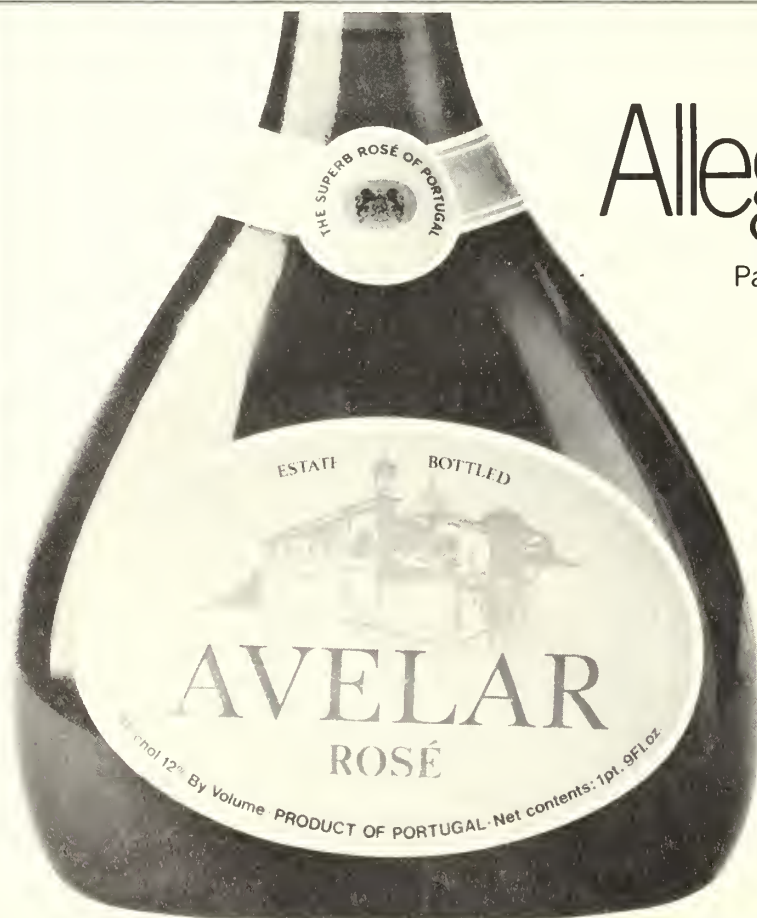
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It was on a Saturday evening in 1885—July 11, to be exact—that Adolf Neuendorff ascended the podium of Boston's Old Music Hall, raised his baton, and signaled the musicians of the Boston Symphony to begin Rossini's *William Tell* Overture. At that moment the 'Promenade'—soon to be renamed 'Popular,' and later, 'Pops'—concerts were born, an event which marked the realization of yet another brainstorm of that remarkable nineteenth-century Bostonian, Major Henry Lee Higginson. With the founding of the Boston Symphony Orchestra in 1881, Major Higginson had fulfilled a long-cherished ambition to establish in his home town a permanent orchestra whose purpose, he wrote, was 'to give as many serious concerts of classical music as were wanted.' Now he was to realize another part of his plan, which was 'to give at other times, and more especially in the summer, concerts of a lighter kind of music.' The idea of light music was combined with that of light refreshments, and the result was an attractive mixture which quickly became a Boston tradition. The series, which soon became a springtime event, continued to be given at the Music Hall through the season of 1899, after which that structure was razed. The concerts of 1900 took place in Mechanics Hall, and in 1901, following completion of the Orchestra's permanent home, the series was moved to Symphony Hall, where it has been given ever since.

On May 7 1930—seventeen conductors and several million concertgoers after its debut performance—the Pops began its season under the command of a new conductor, a young Boston-born musician who would initiate an era—the 'Fiedler Era'—that has had no parallel in the history of symphonic ensembles. Arthur Fiedler's imaginative programming, his sponsorship of American music and young American soloists, his showmanship and his revival of the light music of earlier days established a tradition that has made the Boston Pops an international institution. Radio broadcasts, televised concerts, and hundreds of recordings for Polydor and RCA have brought the Pops into living rooms all over the world. The Orchestra's tours in this country, together with Mr Fiedler's personal appearances in virtually every part of the globe, have created Pops fans far beyond the city of Boston. Thousands of 'serious' music lovers have discovered the pleasures of jazz, rock, soul and Broadway show tunes by means of the celebrated Pops symphonic arrangements, while many a young person's first

experience of the traditional concert repertory has come about through Pops performances of the classical masters. All in all, it can be argued that the Boston Pops has had a greater effect on musical listening habits than any other musical institution.

The Orchestra gave its first performances outside North America in April 1971, when Mr Fiedler conducted concerts in London's Royal Albert Hall and in Bonn's Beethovenhalle. In 1972 it appeared for the first time in New York City, at a special concert commemorating Carnegie Hall's eightieth anniversary, and in March of this year Mr Fiedler led the first Midwest tour of the regular Boston Pops Orchestra. The Orchestra is ninety years old this year, the Boston Symphony ninety-four, and Arthur Fiedler is eighty, but all of them bear their years lightly. Pops remains as young and fresh today as the springtime which signals its return each year to Symphony Hall.



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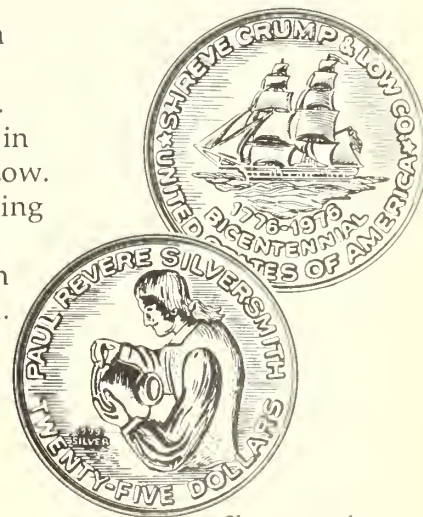
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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTY-FIFTH PROGRAM

Monday Evening June 30 1975 at 8.30

HARRY ELLIS DICKSON *Conducting*

*Procession of Bacchus, from 'Sylvia' *Delibes*

*Overture to 'Beautiful Galatea' *Suppé*

Panis Angelicus *Franck*

*Suite from 'Carmen' *Bizet*
Prélude and Aragonaise—Intermezzo—The Dragoons
of Alcala—Les Toréadors

Concerto for Piano and Orchestra *Khachaturian*
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Andante con anima
Allegro brillante

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*Selections from 'The Sound of Music' *Rodgers*
The Sound of Music—How Can Love Survive—The
Lonely Goatherd—My Favorite Things—Sixteen Going
on Seventeen—So Long, Farewell—Do-Re-Mi—
Edelweiss—An Ordinary Couple—No Way to Stop It—
Maria—Climb Every Mountain

*La Virgen de la Macarena (The Brave Bulls) *Monterde*
ROLF SMEDVIG *trumpet solo*

*Boogie Woogie Bugle Boy *Raye-Prince*

BALDWIN PIANO

POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTY-SEVENTH PROGRAM

Wednesday Evening July 2 1975 at 8.30

ERICH KUNZEL *Conducting*

FIFTY-EIGHTH PROGRAM

Thursday Evening July 3 1975 at 8.30

ERICH KUNZEL *Conducting*

Entrance of the Gladiators	<i>Fučik</i>	Entrance of the Gladiators	<i>Fučik</i>
*Bacchanale, from 'Samson and Delilah'	<i>Saint-Saens</i>	*Bacchanale, from 'Samson and Delilah'	<i>Saint-Saëns</i>
†By the Beautiful Blue Danube, Waltzes	<i>Strauss</i>	†By the Beautiful Blue Danube, Waltzes	<i>Strauss</i>
*Polovetzian Dances, from 'Prince Igor'	<i>Borodin</i>	*Polovetzian Dances, from 'Prince Igor'	<i>Borodin</i>
<hr/>		<hr/>	
*American Salute (When Johnny Comes Marching Home)	<i>arr. Gould</i>	*American Salute (When Johnny Comes Marching Home)	<i>arr. Gould</i>
*An American in Paris	<i>Gershwin</i>	*An American in Paris	<i>Gershwin</i>
<hr/>		<hr/>	
†Selections from 'The Man of La Mancha'	<i>Leigh</i>	†Selections from 'The Man of La Mancha'	<i>Leigh</i>
I, Don Quixote—Dulcinea—Aldonza—Golden Helmet of Mambrino—I'm Only Thinking of Him—Knight of the Woeful Countenance—To Each His Dulcinea—The Impossible Dream		I, Don Quixote—Dulcinea—Aldonza—Golden Helmet of Mambrino—I'm Only Thinking of Him—Knight of the Woeful Countenance—To Each His Dulcinea—The Impossible Dream	
*The Way We Were	<i>Hamlisch</i>	*The Way We Were	<i>Hamlisch</i>
†Mah-Ná, Mah-Ná	<i>Umiliami</i>	†Mah-Ná, Mah-Ná	<i>Umiliami</i>
†Twelfth Street Rag	<i>Bowman</i>	†Twelfth Street Rag	<i>Bowman</i>
<hr/>		<hr/>	
<i>Among those present: Bentley College; Boston Edison Employees; Winchester Senior Citizens</i>			

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

FIFTY-NINTH PROGRAM

Saturday Evening July 5 1975 at 8.30

ARTHUR FIEDLER *Conductor*

SIXTIETH PROGRAM

Monday Evening July 7 1975 at 8.30

HARRY ELLIS DICKSON *Conducting*

*Procession of Bacchus, from 'Sylvia' *Delibes*
 *Overture to 'Beautiful Galatea' *Suppé*
 Panis Angelicus *Franck*
 *Suite from 'Carmen' *Bizet*
 Prélude and Aragonaise—Intermezzo—The Dragons
 of Alcala—Les Toréadors

*Procession of Bacchus, from 'Sylvia' *Delibes*
 *Overture to 'Beautiful Galatea' *Suppé*
 Panis Angelicus *Franck*
 *Suite from 'Carmen' *Bizet*
 Prélude and Aragonaise—Intermezzo—The Dragons
 of Alcala—Les Toréadors

Concerto for Piano and Orchestra *Khachaturian*
 Allegro ma non troppo e maestoso
 Andante con anima
 Allegro brillante
 DONN-ALEXANDRE FEDER

Concerto for Piano and Orchestra *Khachaturian*
 Allegro ma non troppo e maestoso
 Andante con anima
 Allegro brillante
 DONN-ALEXANDRE FEDER

*Selections from 'The Sound of Music' *Rodgers*
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*La Virgen de la Macarena (The Brave Bulls) *Monterde*
 ROLF SMEDVIG *trumpet solo*

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 ROLF SMEDVIG *trumpet solo*

*Boogie Woogie Bugle Boy *Raye-Prince*

*Boogie Woogie Bugle Boy *Raye-Prince*

BALDWIN PIANO

POLYDOR & *RCA RECORDS

PATRIOTS, SING!
arranged by Richard Hayman

AMERICA

My country 'tis of thee, Sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain,
For purple mountain majesties, Above the fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on a pony.
He stuck a feather in his hat and called it macaroni.
Yankee Doodle keep it up, Yankee Doodle dandy,
Mind the music and the step, and with the girls be
handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle Dandy, a Yankee Doodle do or die
A real live nephew of my Uncle Sam,
Born on the fourth of July
I've got a Yankee Doodle Sweetheart,
She's my Yankee Doodle joy
Yankee Doodle came to town, a-ridin' on a pony.
I'm a Yankee Doodle boy.

COLUMBIA, THE GEM OF THE OCEAN

O Columbia the gem of the ocean,
The home of the brave and the free,
The shrine of each patriot's devotion,
A world offers homage to thee.
The mandate makes heroes assemble,
When Liberty's form stands in view.

Thy banners make tyranny tremble,
When borne by the red, white and blue!
Three cheers for the red, white, and blue!
Three cheers for the red, white and blue!
Thy banners make tyranny tremble, Three cheers
for the red, white and blue!

THIS LAND IS YOUR LAND

This land is your land, this land is my land
From California to the New York island,
From the redwood forest to the Gulf Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie
TRO-© 1956-1958-1970 Ludlow
Music, Inc., New York.
Used by permission.

YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying flag;
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white, and blue
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming of the
Lord;
He is trampling out the vintage where the
grapes of wrath are stored.
He has loosed the fateful lightning of his terrible swift
sword:
His truth is marching on.
Glory, glory hallelujah! Glory, glory hallelujah!
Glory, glory hallelujah!
His truth is marching on.

How to find a stereo system that sounds like this.

Obviously, you have a pair of very discriminating ears. Otherwise, you wouldn't be sitting here in Symphony Hall now. So when you listen to music at home, one thing you don't want is a stereo system that sounds like a stereo system. You want it to sound as close to live as possible.

Which cuts down the number of hi-fi stores you want to shop around in to one: Tweeter Etc.

Because at Tweeter, we feel the same way about music systems as you do about music. So we carry only the very best speakers: Advent, Braun, EPI, AR, KLH. Only the very best receivers: Pioneer, Yamaha, Sony, Sansui, Sherwood, McKintosh. Only the very best turntables: Dual, PE, AR, Thorens. Other stores have some of them. But only Tweeter has them all.

And we have the people to go with them. The most experienced and knowledgeable sales people in hi-fi. So you'll end up with the stereo system that sounds as close to live as possible for what you have to spend. Which can start as low as \$150. And go as high as \$4000 for a McKintosh system.

And while other hi-fi stores go on at great length about how low their prices are, none of them have lower prices than Tweeter. (It's just that the other stores have nothing else to talk about).

**Tweeter
etc.**

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Brockton, 849 Belmont St. (Rt. 123 off Rt. 24) 583-5146.
Chestnut Hill Mall, 738-4411.
Tweeter's Hi-Fi Outlet, 163 Amory St.
(at B.U. near Ski Market) 731-5300.



THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SIXTY-FIRST PROGRAM

Tuesday Evening July 8 1975 at 7 o'clock

ARTHUR FIEDLER *Conductor*

SIXTY-SECOND PROGRAM

Wednesday Evening July 9 1975 at 8.30

ARTHUR FIEDLER *Conductor*

U.S. CONFERENCE OF MAYORS

*Polonaise, from 'Eugene Onegin' *Tchaikovsky*
Overture to 'L'Italiana in Algeri' *Rossini*
Navarra (Spanish Dance) for Two Violins and Orchestra *Sarasate*
VICTOR and ALEXANDER ROMANUL

*Waltz of the Flowers, from 'The Nutcracker' *Tchaikovsky*

Piano Concerto No. 1 in B flat minor, Op. 23 *Tchaikovsky*
Allegro non troppo e molto maestoso
Andante semplice
Allegro con fuoco
MYRON ROMANUL

Selections from 'Girl Crazy' *Gershwin-Anderson*
I Got Rhythm—Embraceable You—Bidin' My Time—But Not for Me—I Got Rhythm

Patriots, Sing! *arr. Hayman*
America—America, the Beautiful—Yankee Doodle—Yankee Doodle Dandy—Columbia, the Gem of the Ocean—This Land Is Your Land—You're a Grand Old Flag—Battle Hymn of the Republic

†*The Stars and Stripes Forever *Sousa*

*Polonaise, from 'Eugene Onegin' *Tchaikovsky*

Overture to 'L'Italiana in Algeri' *Rossini*

Navarra (Spanish Dance) for Two Violins and Orchestra *Sarasate*

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†*The Stars and Stripes Forever *Sousa*

Among those present: Logan City Club; Glastonbury Abbey; Saugus Rotary Club; Charles River Country club

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

Winchester's finest townhouses are no longer for rent.

Wedgepond is now for sale.

You were willing to be put on a long waiting list to rent here. Now you can buy here. And join the many Wedgepond tenants who have become Wedgepond owners.



Winchester's finest townhouses are now for sale.

For the first time, all the advantages of condominium living are now available in Winchester: the benefits of home ownership without the bother of home maintenance.

Now you can buy a large townhouse with a full basement on one of Winchester's loveliest sites, Wedge Pond. The crystal clear lake is the home of native ducks and migratory geese, the recreational spot of seasonal skaters and swimmers, and the background for your own private evening sunsets.

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There were only 39 homes to start with. Less than half remain. So see them soon. Before we start the next waiting list.



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THE BOSTON POPS

ARTHUR FIEDLER *Conductor*

HARRY ELLIS DICKSON *Assistant Conductor*

SIXTY-THIRD PROGRAM

Thursday Evening July 10 1975 at 8.30

HARRY ELLIS DICKSON *Conducting*

CLOSING NIGHT

Friday Evening July 11 1975 at 8.30

HARRY ELLIS DICKSON *Conducting*

LEAGUE OF WOMEN VOTERS NIGHT

*Rákóczi March, from 'The Damnation of Faust' *Berlioz*

*Overture to 'Die Fledermaus' *Strauss*

†*Clair de lune *Debussy*

*Suite from 'Gaieté Parisienne' *Offenbach*
Overture—Allegro brillante—Polka—Galop—
Valse—March—Can-Can—Finale

*Rhapsody in Blue, for Piano and Orchestra *Gershwin*
LEO LITWIN

†*Bolero *Ravel*
*In Commemoration of the 100th Anniversary of the
Composer's Birth*

Berlin Bouquet *arr. Mason*
Say It with Music—Blue Skies—A Pretty Girl Is
Like a Melody—Always—Alexander's Ragtime Band

*Joy to the World *Axton*

*Mack the Knife, from 'The Threepenny Opera' *Weill*

*Rákóczi March, from 'The Damnation of Faust' *Berlioz*

*Overture to 'Die Fledermaus' *Strauss*

†*Clair de lune *Debussy*

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*Joy to the World *Axton*

*Prayer of Thanksgiving *Valerius*

*Among those present: Polaroid Peers Club;
Scituate-Cohasset Newcomers Club;
John Corcoran and the Corcoran Communities;
Maynard Elks; Houghton Mifflin Company*

BALDWIN PIANO

†POLYDOR & *RCA RECORDS

DONN-ALEXANDRE FEDER began his concert career at the age of thirteen, when he appeared with Eugene Ormandy and the Philadelphia Orchestra. He won numerous awards, including a scholarship to the Juilliard School where his teachers were Rosina Lhevinne and Ilona Kabos. While in Poland on a joint State Department-Polish government grant he became the first American to play in the house of Chopin's birth and was hailed as 'a splendid American pianist who plays Chopin in the finest Polish tradition'. Donn-Alexandre has recorded Chopin's Second and Prokofiev's Third Piano concertos with the Netherlands Radio Philharmonic conducted by Willem Van Otterloo, a recording which won the 1969 International Recording Competition in Austin, Texas. In the same year he also won the Kosciusko Foundation award for his doctorate on Syzmanowski and played a successful Chopin-Syzmanowski recital in Lincoln Center. Two years ago he toured the Pacific-Northwest with the Denver Symphony. Last season he completed his sixth tour to Europe. Donn-Alexandre Feder teaches at the Manhattan School of Music and the Philadelphia Musical Academy. He was named in the 1972 edition of 'Outstanding Young Men of America.' He is no stranger to Boston Pops audiences and has appeared frequently in the Pops and Esplanade seasons in past years.

ROLF SMEDVIG, Assistant Principal Trumpet of the Boston Symphony Orchestra and the Boston Pops, made his solo debut at the age of thirteen with the Seattle Symphony and since then has appeared in San Francisco, Midland Texas and with the Pops on various occasions. Rolf Smedvig was principal trumpet in the world premiere of Leonard Bernstein's *Mass* at the Kennedy Center for the Performing Arts. He is a member of the Empire Brass Quintet.

ERICH KUNZEL, Music Director of the New Haven Symphony and Music Director of the Cincinnati Symphony Orchestra's *Eight O'Clock Series*, was born in New York City in 1935. He entered Dartmouth College as a chemistry major, but soon decided that music, which he had studied from an early age, was to be his career. After conducting studies with Pierre Monteux he made his professional debut with the Santa Fe Opera. He began graduate work at Harvard University and in 1958 was appointed to the music faculty of Brown University, where he completed his master's degree. During Pierre Monteux's final tours of Europe and America Erich Kunzel was both his pupil and personal assistant.

In recent years Erich Kunzel has conducted at the Cincinnati Summer Opera Festival and at the Long Island Festival. He conducted the American premiere of Shostakovich's *The Nose* at Santa Fe,

and took part in the Cincinnati Symphony's world tour in 1966, directing concerts in Kuala Lumpur, Singapore, Manila, Hong Kong and other cities in the Far East. After conducting the world premiere of Dave Brubeck's *The Light in the Wilderness*, which he also recorded, Erich Kunzel directed concerts of the Cincinnati Symphony's tour to Europe in 1969. He has been guest conductor of many major orchestras, among them the Boston Symphony, the London Symphony, the Cleveland and Philadelphia Orchestras, the Pittsburgh Symphony, the Detroit Symphony, the San Francisco Symphony and the Dallas Symphony. In 1973 he toured Europe with the All-American Orchestra, directing concerts in Italy, Austria and Switzerland. This summer he will conduct the Cleveland Orchestra in its opening concerts at the Blossom Festival. Erich Kunzel's recordings are on the Decca and Atlantic labels. He appears as guest conductor with the Boston Pops Orchestra for the sixth consecutive year.

Born in Boston, ALEXANDER and VICTOR ROMANUL studied violin with Alfred Krips, Sally Thomas and Ivan Galamian. At the age of eleven, Victor Romanul appeared as soloist with his two older brothers in a performance of Beethoven's Concerto for Violin, Cello and Piano with the Quincy Symphony Orchestra. When he was thirteen he performed the Brahms Violin Concerto with the Brookline Symphony and the Zigeunerweisen of Sarasate in the Youth Concerts at Symphony Hall. As the 1974 winner of the Harry Dubbs Memorial Award, Alexander Romanul performed the Mendelssohn Violin Concerto with the New England Conservatory Orchestra. In April of this year he was soloist with Victor in the Bach Concerto for Two Violins with the Newton Symphony Orchestra.

MYRON ROMANUL, born in Baltimore in 1954, studied piano with Leo Litwin, Theodore Lettvin, and more recently with Adele Marcus. At eleven he made his debut as soloist with members of the Boston Symphony Orchestra after winning the Harry Dubbs Memorial Award as its youngest competitor. Since then he has performed with many orchestras in New England and throughout the United States. A frequent guest artist with Arthur Fiedler and the Boston Pops, he has recently been soloist with the Dallas Symphony, the Indianapolis Symphony and with the National Symphony at the Kennedy Center. Myron Romanul is active as a chamber music player and with his three brothers formed the Romanul Quartet which gives recitals in the Boston area. As pianist of the New England Conservatory Ragtime Ensemble he is featured on the Angel Grammy Award winning record *Scott Joplin: Red Back Book*.

LEO LITWIN received his early musical training in Boston under Hedwig Schroeder and Jesus Maria Sanroma, and later coached in New York with Josef Lhevinne. Since his first performance of Gershwin's *Rhapsody in Blue*, as official pianist of the Boston Pops Orchestra, he introduced more new works for piano and orchestra at the Pops, under the direction of Arthur Fiedler, than any other soloist. His many first performances include *Cornish Rhapsody* by Hubert Bath, *Sintonica* by Joaquin Turina, *Smoky Mountain Suite* by Richard Addinsell, Piano Concerto by Gordelli, *Concerto in Jazz* by Phillips, Piano Concerto No. 2 by Shostakovich, *Interplay* by Morton Gould, the *Alamein Concerto* and *Dream of Olwen*, as well as the first performance in the United States of the *Warsaw Concerto*, which he has recorded three times for RCA with Arthur Fiedler conducting the Boston Pops. In addition to his concert schedule, Leo Litwin heads the Music Department at Mount Ida College in Newton, teaches piano at his own studio at 476 Boylston Street in Boston, and recently pioneered a timely new course, *Women in Music*, for the Music Department of Northeastern University.

★

cagé
Jean Paul

★

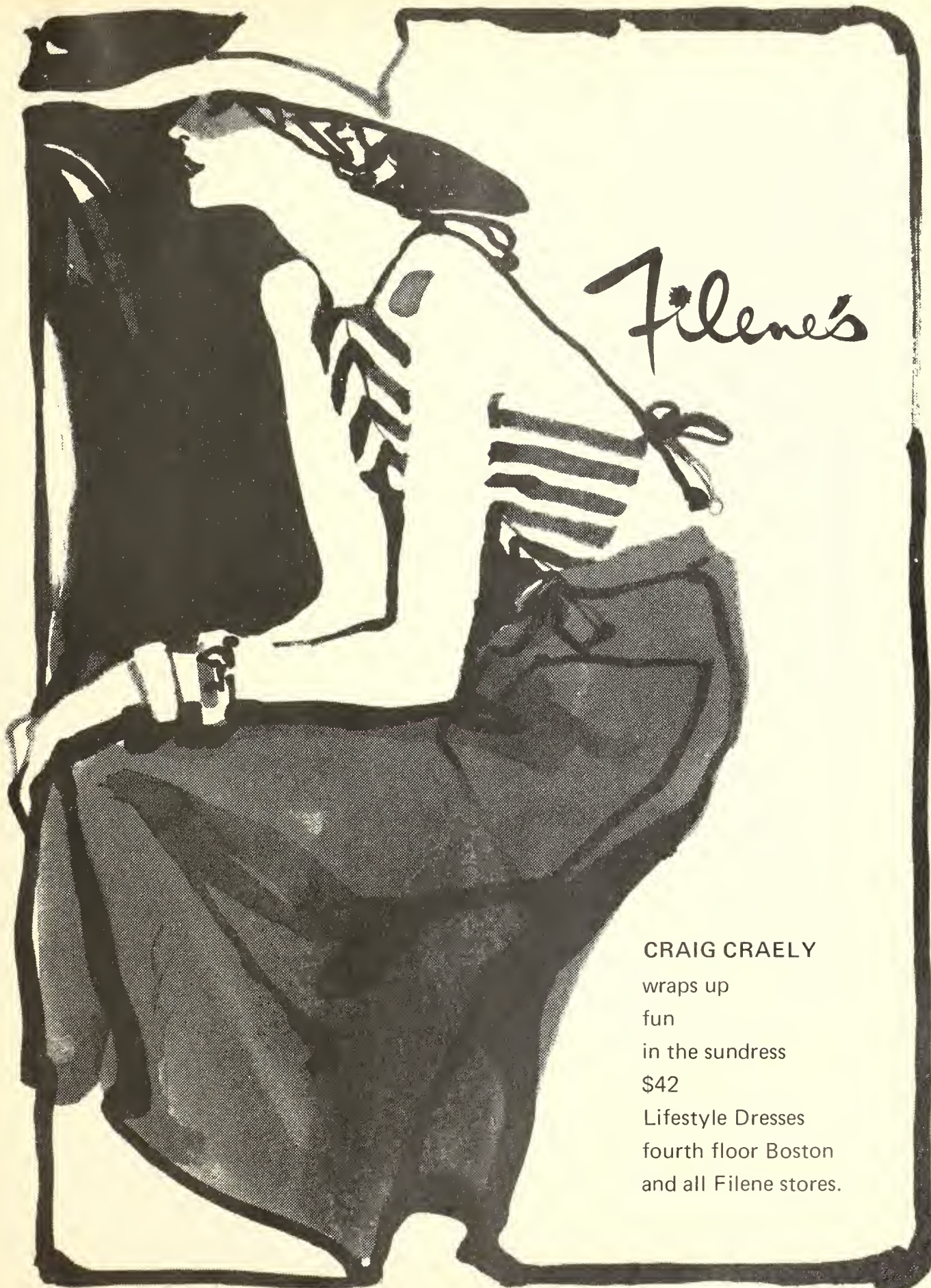
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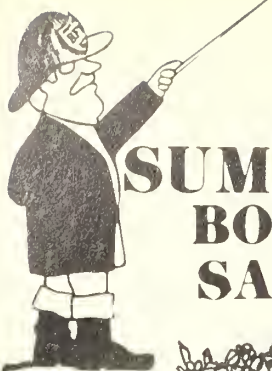
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STATE STREET BANK AND TRUST
COMPANY

M.S. Walker's Gourmet

Wine List

AT THE POPS

(Order by Number Below)

- #21 **St. Michell Vouvray**
French White SemiDry
Vintage
- #51 **Francois Monopole**
French Champagne
Blanc of Blancs, Vintage
Bottle \$8.00
- #52 **Francois Cold Duck**
Bottle \$6.00
- #53 **Liebfraumilch**
(Karl Von Stetten)
The Big 33 oz. Bottle
German Qualitatsvine
Bottle \$4.50
- #54 **Costa Do Sol Rose**
Vintage Estate Bottled
Finest Portuguese Rose
Qt. \$5.50 Pt. \$3.00
- #55 **The Bull Sangria**
Imported From Spain
Full Litre (Qt.) Bottles
Bottle \$3.00



A feast for the senses.

Relax to the soft music and heady intimacy of
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rum drinks. Dine on Polynesian and Continental
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Dinner served nightly from 5:30 p.m. - 11:30 p.m.

Cocktails till 1:00 a.m.

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Treat the family to Sunday Hawaiian Brunch.

Feast off joyously heaped platters. A special tropical drink
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jumbo sundae at Brigham's?

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the Prudential Center. Another
right opposite Symphony Hall.
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cheeses, salads . . . ready to go
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Buy 'em any time on the way home . . .
take 'em to your place . . . and enjoy.

Stop & Shop at Church Park
(Located right behind Symphony)
open every night 'til midnight.



What Is Young Audiences?

Young Audiences of Massachusetts
brings to children at school live per-
formances by the finest of profes-
sional artists. Concert performances
and artist-teacher classroom work-
shops involve the children in a crea-
tive educational experience. For
many, it is the first touch of living
art. Last year, in Massachusetts
alone, ten different ensembles reached
80,000 children. Programs include
vocal, string, woodwind, brass, early
music, percussion, opera, dance and
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throughout New England, call
Young Audiences of Massachusetts,
74 Joy Street, Boston 02114,
617-742-8520.

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tion, Young Audiences of Massachu-
setts seeks support in order to keep
its fees minimal.

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2. Pastene Riesling
A fresh, fragrant white wine, pleasantly dry

8. Charles Krug Chablis
Well balanced, full, rich, dry

4. Lambrusco Castel
Ruboun by Cavalli.
Slightly effervescent.
Lively bouquet

10. Sichel Blue Nun
Label Liebfraumilch
A favorite white wine from Germany

12. Bolla Soave
Dry, refreshing white wine with a slight taste of almonds

24. Alexis Lichine
Beaujolais
Young, fruity, red, with an intense bouquet

60. Avelar Rosé
Medium dry pink wine with a hint of crackle

16. Alexis Lichine Pinot
Chardonnay
Velvety white wine with superb body

20. Bolla Valpolicella
Famous dry red wine from the slopes of Verona

26. Alexis Lichine Rosé
d'Anjou
Subtly sweet, pale pink

22. Pastene Vin Rosé
Fresh, lively, pleasantly dry pink wine

14. Sauterne-A. Lichine
Moderately sweet with fully developed character and exceptional bouquet

45. Mendoza Malbec (Norton) —
A sturdy red wine from the rich vineyards of Mendoza, Argentina

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The Pops Wine List

CHAMPAGNE & SPARKLING WINES

	1/2 Bot.	Bot.
5 Great Western Extra Dry Champagne.....	8.00	4.50
6 *Gancia Asti Spumante.....	9.00	
7 Great Western Sparkling Burgundy.....	8.00	4.50
28 *Le Duc Brut, Blanc de Blanc, Vintage Champagne.....	9.00	
30 *Taittinger Brut La Française Champagne.....	17.00	8.50
51 *François, Blanc de Blanc, Monopole, Vintage.....	8.00	
52 *François, Cold Duck.....	6.00	
17 Champagne Cocktail for Two....	3.00	

WHITE WINES

2 Pastene Riesling.....	3.50	
8 C. Krug Chablis.....	4.50	3.00
10 *Sichel Liebfraumilch Superior, Blue Nun.....	6.50	4.00
12 *Bolla Soave.....	5.50	3.50
14 *Sauternes (A. Lichine).....	5.50	
16 *Pinot Chardonnay (A. Lichine).....	5.50	
19 *Valkenberg Madonna Liebfraumilch.....	6.00	3.50
21 *St Michael Vouvray.....	5.00	
32 *Liebfraumilch, Vintage Madrigal.....	6.00	3.50
33 Souverain Riesling.....	6.00	
34 *Lancers Vinho Branco.....	6.50	4.00
35 Souverain Chablis.....	5.00	
36 *Chablis Grand Cru Les Clos....	10.00	
38 *Bouchard Père & Fils Pouilly Fuissé.....	9.50	6.00

53 *Liebfraumilch (Karl von Stetten) — Quart.....	4.50	
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RED WINES

4 *Lambrusco (Cavalli) Castel Ruboun	4.50	3.00
20 *Bolla Valpolicella.....	5.50	3.50
24 *Beaujolais (A. Lichine).....	5.50	3.50
40 *Beaujolais Villages, Vintage (Louis Jadot).....	6.50	4.00
41 Souverain Burgundy.....	6.50	
42 *Cabernet Sauvignon (Ginestet)	6.50	4.00
43 Souverain Zinfandel.....	6.50	
44 *DeLuze Claret.....	4.50	
45 *Mendoza Malbec (Norton).....	4.50	
46 *Chateaufneuf du Pape, Domaine de la Solitude.....	8.50	5.00
48 *Mazzoni Lambrusco.....	4.50	
55 *Sangria (The Bull).....	3.50	

ROSÉ WINES

22 Pastene Vin Rosé.....	4.00	2.50
26 *Rosé d'Anjou (A. Lichine).....	5.50	3.50
50 *Lancers Vin Rosé.....	6.50	4.00
54 *Costa do Sol (Portugal).....	5.50	3.00
60 *Avelar Rosé.....	4.50	3.00

APÉRITIF

18 *St Michael French Gold Wine..	7.00	
27 *Duff Gordon Sherry, Amontillado (Dry).....	8.00	1.00

WINE PUNCH

	Pitcher	Glass
Claret or Sauterne Punch.....	3.25	1.00
Claret Lemonade.....	3.25	1.00

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MENU, BEER & ALE, AND CIGARETTE LISTS ARE ON PAGE 27

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The Pops Menu

SANDWICHES

Baked Country Ham.....	1.75	Cream Cheese on Date Nut.....	1.00
Sliced Corned Beef.....	2.25	Breast of Turkey.....	2.00
Country Ham and		Swiss Cheese.....	1.00
Swiss Cheese.....	2.00		

Sandwiches served on Rye or White Bread

CHEESES

Portions — 3/4 oz. to 2 oz.

Camembert.....	.85
La Vache Qui Rit (Gruyère).....	.85
Gourmandise au Kirsch.....	.85
Roquefort.....	1.00
Wispride Cheddar Spread.....	.85

Sections — 2 to 4 oz.

Bel Paese.....	1.25
Boursin with Garlic and Herbs..	1.25
Danish Tilsit with Caraway.....	1.25
Port Salut.....	1.25

All cheeses are served with crackers

CAKES AND SWEETS

Champagne Cookies.....	.50	Lady Fingers.....	.50
Sweet Biscuits		Dobosch Torte (7 layers).....	.75
(Jacob of Dublin).....	.50	Cheese Cake — Plain.....	.75

SNACKS AND KEMP'S NUTS

Pretzels.....	.25	Cheese Wafers.....	.25
Extra Large Peanuts.....	.50 .90	Spanish Peanuts.....	.45 .70
Extra Fine Cashews.....	.95 1.25	Mixed Nuts with Peanuts..	.75 .95
Mixed Nuts (no peanuts).....	.90 1.15		

CANDY CUPBOARD CANDIES

Chocolate Thin Mints.....	1.85	Chocolates.....	.40
Butter Creams.....	2.50	Jelly Gems, assorted.....	1.95
Miniatures — 11 oz.....	3.35	Pepp.-Wtg.-Coffee Patties.....	1.25

French Drops — Hard Candies .50

HOOD'S COUNTRY CLUB ICE CREAM

Vanilla, Chocolate, Strawberry, Coffee.....	.60
Sundaes: Chocolate, Strawberry, Cherry, Pineapple....	.90

FRESH FRUIT AND COLD DRINKS

Pops Punch, Glass.....	.60	Coca-Cola.....	.35
Pops Punch, Pitcher.....	2.25	Martinelli's Sparkling Cider	
Lemonade, Glass.....	.60	6.4 oz.....	.75
Lemonade, Pitcher.....	2.25	Bottle, fifth.....	2.50
Canada Dry Ginger Ale, 7 oz.....	.35		

Wine Punch — See Wine List

COFFEE AND TEA

Hot Coffee, Individual Pot.....	.35	Hot Tea, Darjeeling.....	.35
Iced Coffee.....	.40	Iced Tea.....	.40

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Budweiser Beer.....	1.00
Schlitz Beer.....	1.00
Michelob Beer.....	1.10
Heineken's Beer (Holland).....	1.25
Molson Ale (Canada).....	1.10

Cigarettes

Camel
Kent King
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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

May

As another in a series of exhibits this season provided by Boston area galleries, THE MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (122 Elm Hill Avenue, Dorchester) salutes the works of contemporary women artists. As assistant curator of the museum, Harriet Kennedy has organized and coordinated a show of artists whose different modes of expression represent part of the multi-faceted cultures that make up the black experience.

Among the artists represented in the exhibit are Dorothy Anderson, Ellen Banks, Josephine Edmonds, Roberta Eldridge and Marcia Lloyd in painting; Fern Cunningham Allen, Karen Eutemy and Harriet Forte Kennedy in sculpture; Nefertiti, Renee Neblett, Lometer Pinnick, Georgiana Powell, Florence Saunders and Mei-Tei-Sing Smith in graphics; Barbara Holt in photography; and Theresa Young in wall hanging. Any inquiries regarding the art should be made directly to the museum.

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ART EXHIBITION IN THE CABOT-CAHNERS ROOM

June

During the month of June, the BOSTON CENTER FOR THE ARTS GALLERY (539 Tremont Street, Boston) is presenting the exhibit. The BCA Gallery is staffed and operated under the auspices of the Friends Organization, the support and public relations wing of the Boston Center for the Arts. Exhibitions are conducted on a rotating basis, assuring each resident artist the opportunity to exhibit. The BCA Gallery shows only the work of its resident artists, those artists who work and rent studio space at the Center.

The Cabot-Cahners exhibit is a representative cross-section of the work of the BCA resident artists. Included in the show are oil paintings, acrylics and canvases produced by spray gun and other innovative techniques. The show also includes watercolors and a wide diversity of graphics.

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Box Office hours—The Box Office is open Monday through Saturday from 10 am until 6 pm, except on concert nights, when it remains open until the program has begun. The Box Office is open on Sunday, only when there is a concert, from 1 pm until the program begins.

Checkrooms are located on the Floor and First Balcony levels on the left side of the Hall.

Rest Rooms are located on the Main Floor and First Balcony.

Lost and found—inquiries should be made to the Box Office.

Drinking fountains are located on each level.

Refreshments are available one hour before the start of each concert in the Edward Hatch Room and the Cabot-Cahners Room.

Public telephones are located in the Huntington Avenue lobby.

Doctors expecting emergency calls should leave their name and seat location at the Switchboard, located by the Massachusetts Avenue lobby.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Symphony Hall telephone, connecting the Box Office and administrative offices: (617) 266-1492.

BROADCASTING SCHEDULE

The Saturday evening concerts will be broadcast live by:

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WAMC-FM Albany (90.3)
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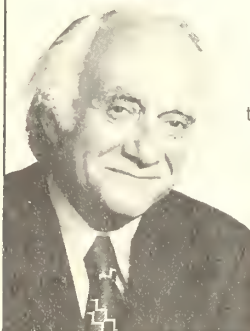
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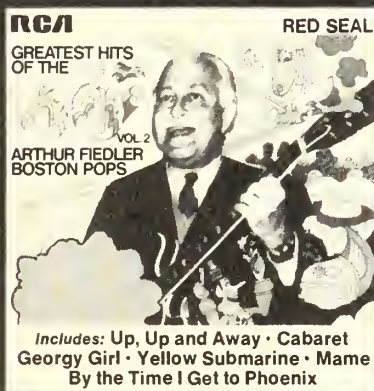
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